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NEW YORK

Wenner in Wonderland

BY DAVID BLUM

Rolling Stone

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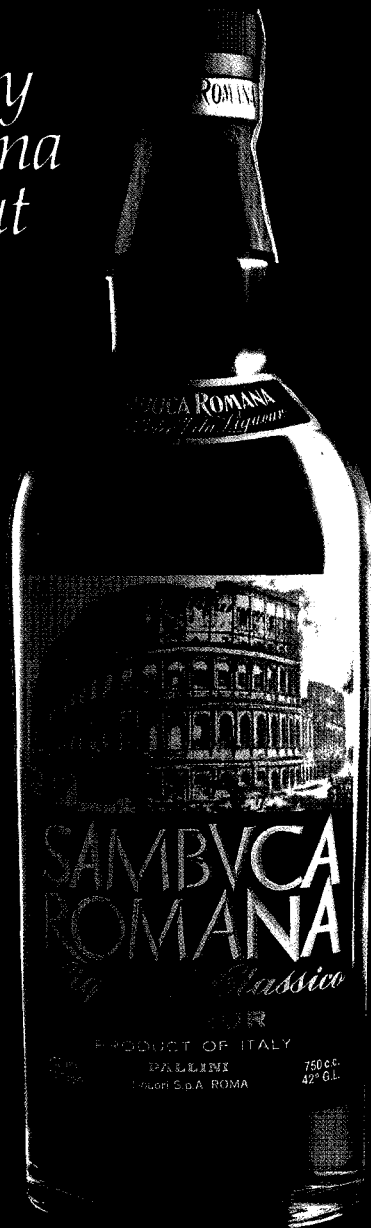
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VANITY

Jann Wenner



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when you run out
of coffee beans?*



Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.



White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.



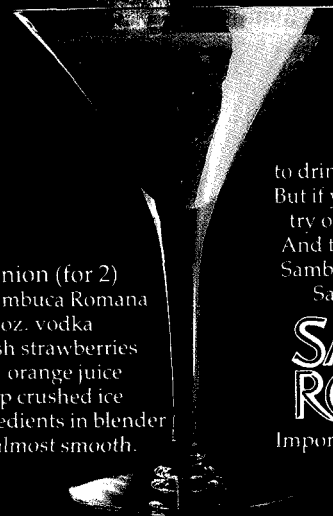
**Romana
Caffe**
1 oz. Sambuca Romana
 $\frac{1}{2}$ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.



**Chocolate Chip
Sambuca**
1 oz. Sambuca Romana
 $\frac{1}{2}$ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.



Sunny Sam
 $\frac{1}{2}$ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.



Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
 $\frac{1}{2}$ cup crushed ice
Mix ingredients in blender
until almost smooth.

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Sambuca Romana 84 Pf.

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ROMANA**

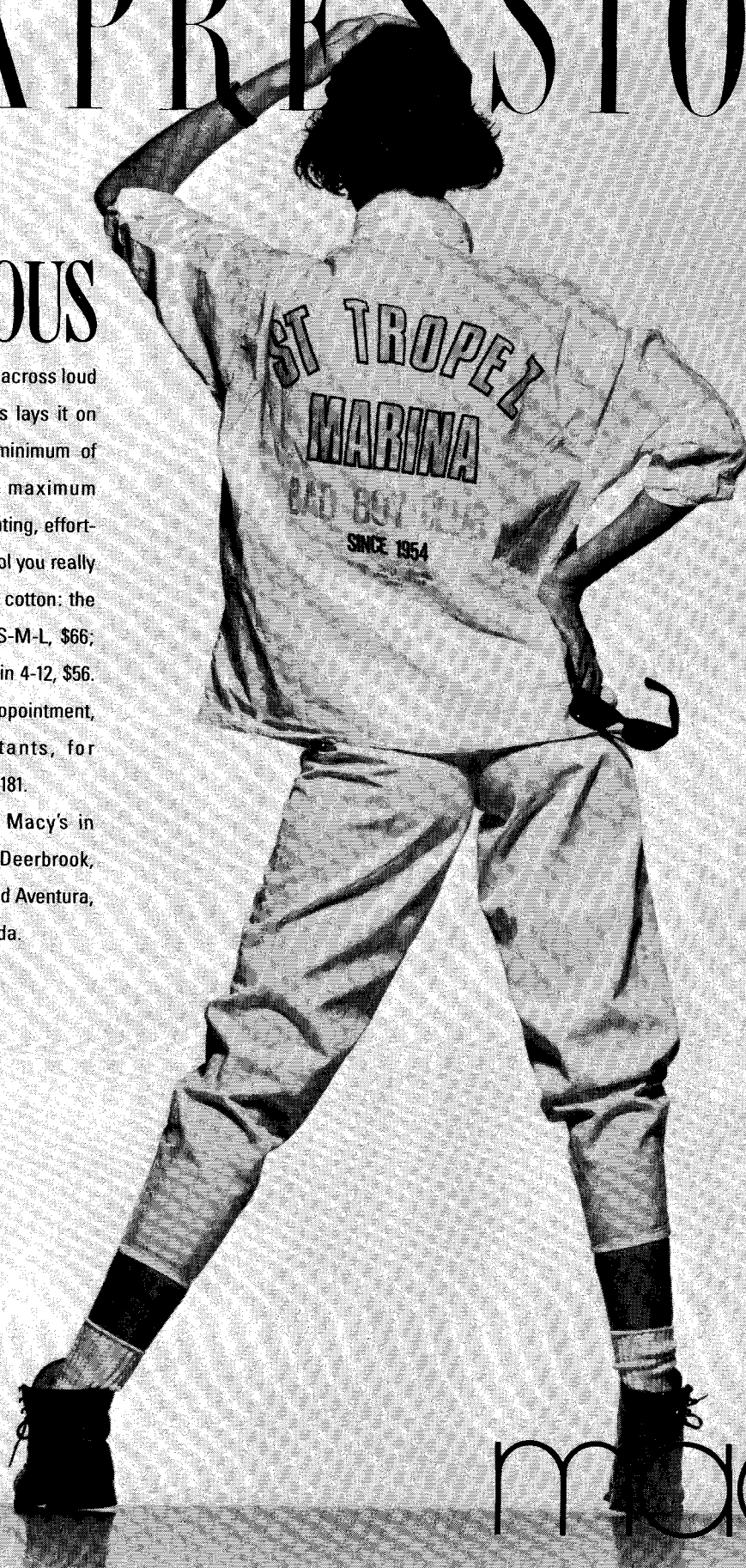
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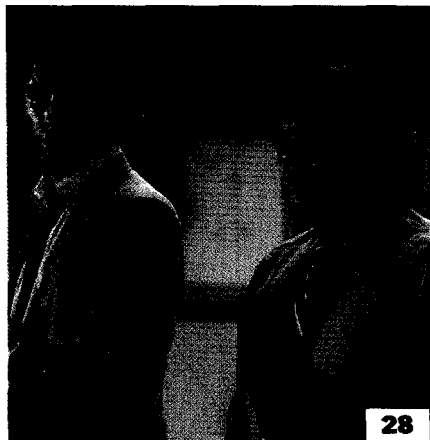
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SFA Today

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By David Blum

Says actor and movie producer Michael Douglas of his friend Jann Wenner, "You know what I'd cast Jann as if I were making a movie? I would make him a hired killer." Wenner, 39, the founder, editor, and publisher of *Rolling Stone*, is known for his temper and his attention span—both are short. In his seventeen years at the magazine, he's repeatedly changed its outlook to reflect his current passions, yet *Rolling Stone's* always been profitable and claims a circulation of 875,000. In June, he'll debut in his latest career, when Columbia Pictures releases *Perfect*, in which he co-stars—not as a hired killer, but as the editor of *Rolling Stone*.

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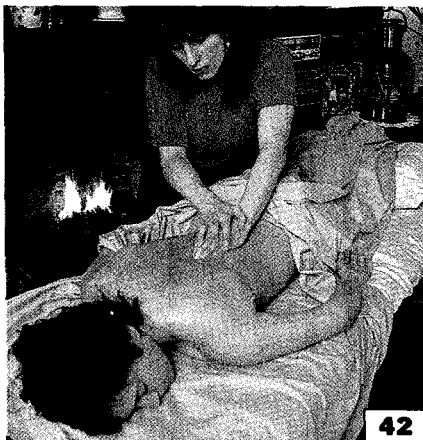
By John Leonard

There's a popular cop show on television these days, and—surprise—it's not *Hill Street Blues*. Every week, 20 million people, most of them under 35, are staying home on Friday night to watch *Miami Vice*. On *Vice*, the cops wear Armani, drive Ferraris, and play by their own rules in a Post-Impressionist, post-industrial, postmodernist Miami—that looks unlike any Miami that's ever existed. *Vice* combines the male-bonding and loyal-buddyism of an earlier day with the most up-to-date visuals and top-of-the-charts music. John Leonard takes a second look.

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By Jane Goldman

If your back aches, your neck is stiff, and the rest of you isn't doing so well, either, perhaps a massage can help. Legitimate massage can be, at the very least, relaxing; proponents claim that it improves circulation and muscle tone and helps heal old injuries and prevent new ones. For this guide, Jane Goldman put herself in the hands of licensed therapists throughout the city, and sampled Swedish massage, shiatsu, and several variations on



those techniques. These are not necessarily the city's best practitioners—massage is too subjective an experience for that kind of list—but they are the best Goldman visited in her three months of research.

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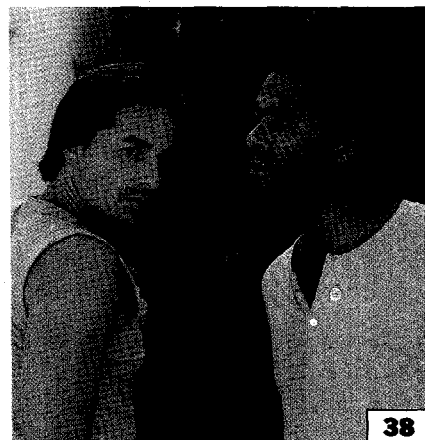
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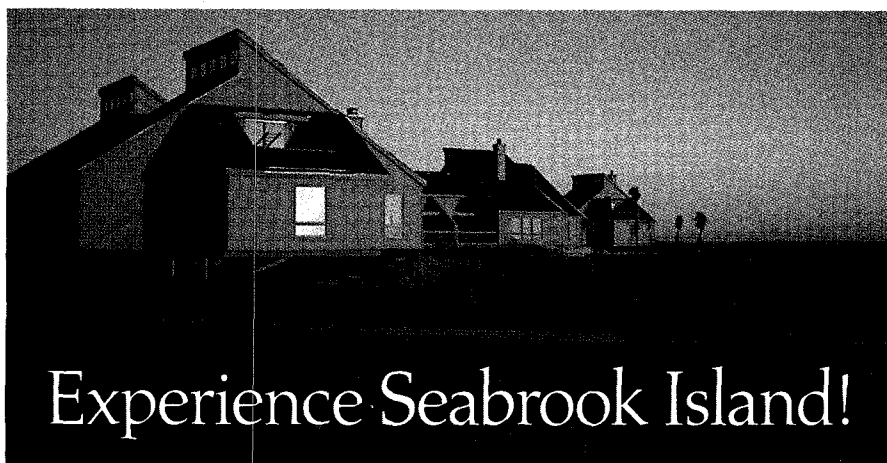
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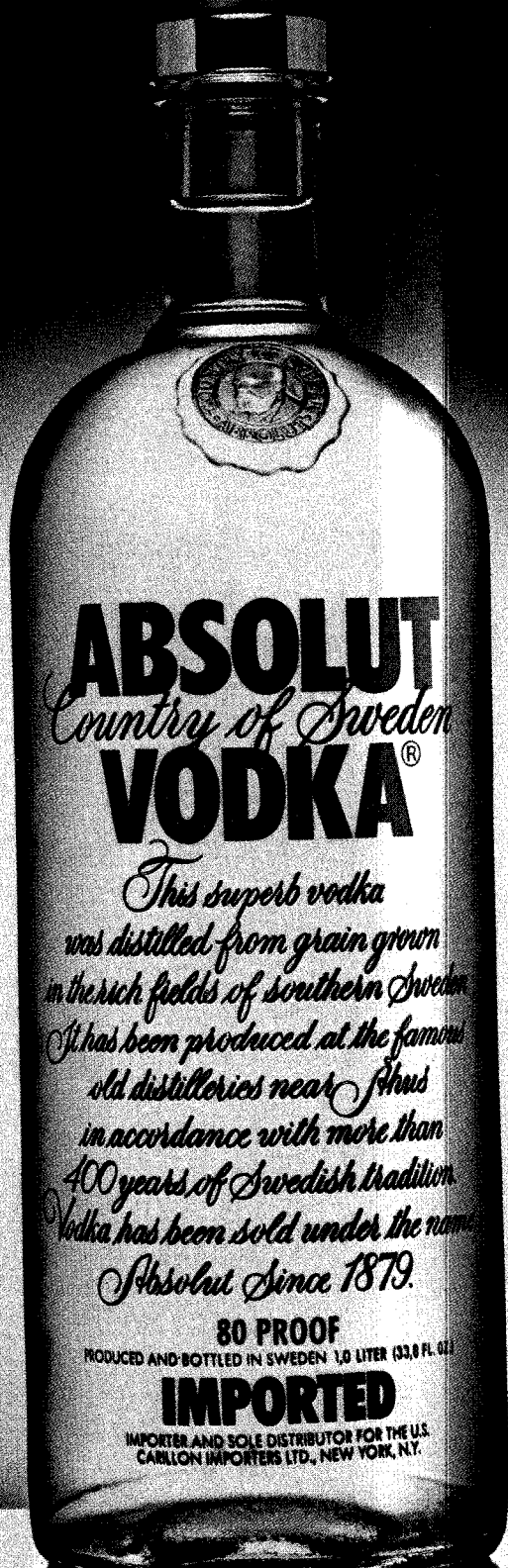
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LETTERS

Looking Into the Rift

"BLACKS AND JEWS: HOW WIDE THE Rift?" by Michael Kramer [February 4], was balanced and well researched. Although I don't think there is deep hatred for Jews among blacks, there is resentment toward the white power structure that determines the poor quality of lives blacks usually lead. Jews have borne the brunt of blacks' resentment because, historically, Jews have lived and worked closer to blacks than have most whites, and these Jews are usually better off. The antagonism between blacks and Asians can be explained in the same way. In black neighborhoods, Asian vendors and entrepreneurs are considered intruders, especially since they achieve a higher status than blacks in very little time. American blacks felt the same resentment toward West Indians in Harlem. Blacks who are not successful often pounce on black professionals because they are better off than the rank and file. Usually, ill will is felt when one group, whether it is Jews, West Indians, Asians, or blacks, believes another is better off.

G. James Fleming

Professor emeritus of political science
Morgan State University
Baltimore, Md.

IT'S CURIOUS THAT KRAMER WENT TO such lengths to document anti-Semitism among blacks while dismissing anti-black prejudice among Jews as a reaction to hostility among blacks. And that he discredits black support for Palestine by tying it to Arab dollars. And that Ed Koch's off-color remarks are not anti-black, but merely straight talk. Has Kramer measured the rift or widened it?

John Betancourt
Brooklyn

CERTAINLY THERE IS RESENTMENT BETWEEN blacks and Jews and between their leaders. But how legitimate an issue would this be if Jews really didn't give a damn about blacks? Why don't we read about the relationship between blacks and Italians? Any streetwise New Yorker knows how tense that is. What about blacks and the Irish? The black-Jewish relationship is an issue because everyone (including Jews) expects Jews to be held to a different moral standard than other people. We must not forget the historic role blacks and Jews played, arm in arm,

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in the modern civil-rights movement. Those who think that spirit is dead are mistaken—at least I pray they are.

Rick Barry
Brooklyn

FOR 30 YEARS, MY JEWISH FATHER-IN-LAW ran a ghetto grocery store. He did not grow rich, and if he was able to put two children through college, it was because of the city's free university system, his fourteen-hour workdays six days a week, and a willingness to risk his life through six armed robberies a year. The most astonishing ability of modern-day blacks and their few remaining liberal apologists is their ability to find scapegoats.

Martin H. Israel
Carmel, N.Y.

MICHAEL KRAMER'S ARTICLE IS TO BE commended for its attempt to present the current impasse from a historical, sociological, and political perspective. In the analysis of Ed Koch's contribution, however, the article is deficient. As a black deputy mayor in the first term of the Koch administration, I was involved in some of the most sensitive issues of that time. It has been clear to me from those early days that many black politicians were set in their opposition to the mayor, regardless of his merits or his actions. Mayor Koch has been the object of a very carefully orchestrated and demagogic campaign of racial smear tactics designed to serve the narrow political interests of a few black leaders. The mayor is not a racist, and none of his policies have been formulated with racist intentions. The charge that Ed Koch has divided the city does not stand up under scrutiny. From the time he assumed office, the mayor has attempted to reach out to black politicians. In a variety of issues, many of the leaders involved agreed with us in private yet they never offered public support. In spite of continued subjection to vitriolic forms of attack from many of the city's black politicians, the mayor has never stopped trying to meet with them and to address their concerns. I am convinced that most thoughtful New Yorkers, black and white, would be delighted and relieved to put behind them the false assertion that Koch has been unable to deal effectively with black issues. It's time to move on.

Haskell G. Ward

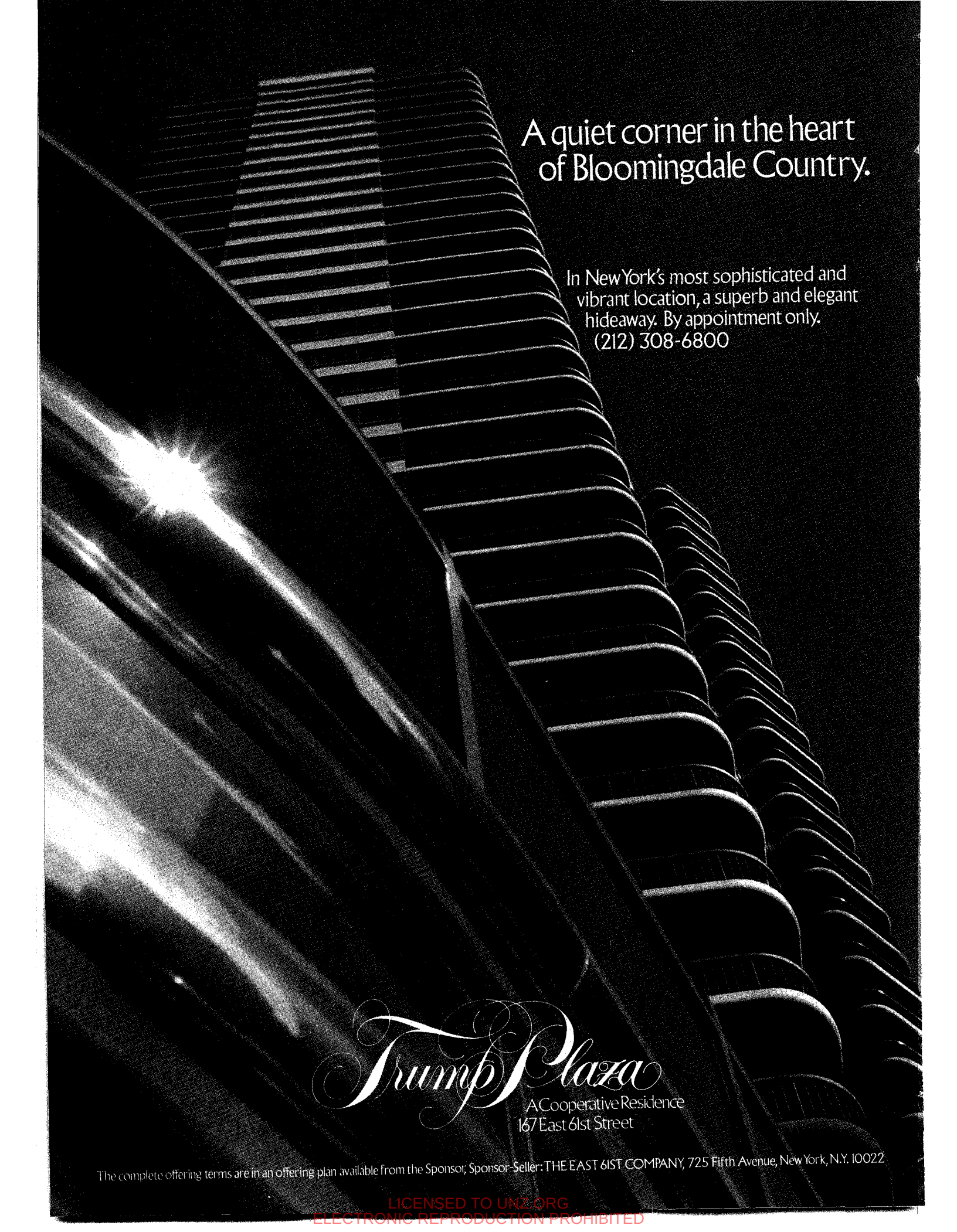
Former deputy mayor, New York City
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Saucy Reviews

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prehensive review of the Italian restaurants of New York ["That's Italian," January 28]. I bow to her experience in the food-critique world; however, I cannot help but wonder if her passion for words distorts her appraisals. For instance, I question the drawn-out vivisection of the captain at Barbetta and the use of the word "farce" to describe her meal there. I have dined at Barbetta on several occasions, and my experiences bear no resemblance to those in Greene's report. Making personal views so public shows disregard for the integrity of the individuals she made sport of and blurs the authenticity of the praise as well.

James Mastrantonio
Manhattan

I CONSIDERED MYSELF LUCKY TO HAVE "discovered" Georgine Carmella when it first opened. I loved it then and have returned to it many times, only to wonder when it would receive the recognition it deserves. Now your splendid review brings back delightful memories and will, I hope, ensure Georgine's success. Personally, I like her with *one* extravagant earring. Don't change a thing, Georgine.

Marjorie Catanzaro
East Greenwich, R.I.

THE REVIEW OF SISTINA REFERS TO "SISTO IV (whoever he was)." Through the courtesy of the Catholic Encyclopedia, I answer briefly. Sisto IV is Italian for Sixtus IV, the Roman Catholic pope from August 9, 1471, to August 12, 1484. He was a patron of the arts and was instrumental in rebuilding Rome by opening new paved streets. In general, his reign produced little outstanding scholarship or leadership.

Father John Cavanaugh
Associate pastor, Our Lady of Sorrows
Linwood, N.J.

"THAT'S ITALIAN"? OH, MS. GREENE, How eagerly you make the scene, Traipsing Manhattan to try to find Italian food to blow your mind. I don't begrudge the rounds you keep, But you never find a place that's cheap! Marching on through thick and thin, Reporting on a spot that's "in," Paragraphs of purple prose Describing treats for eyes and nose; Dropping C-notes left and right Searching for your mouth's delight. But I cannot afford to dine At a hundred bucks for food and wine. Sing to me not of power lunches, Or 50-dollar Sunday brunches; Hang your sybaritic bleat, Find me a place where I can eat!

Dick Cuffiar
Brooklyn

Editor's note: Upcoming installments of Gael Greene's survey will cover moderately priced Italian restaurants.

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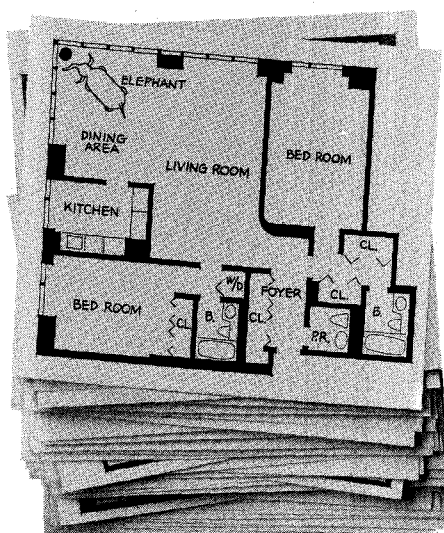
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INTELLIGENCER

BY SHARON CHURCHER



The Shevchenko Book: The Rest of the Story

SCRUTINIZING ARKADY Shevchenko's real-life spy yarn, *Breaking With Moscow*, a *New York Times* reviewer wrote he was left with "the feeling that it is not the whole story." Perhaps the rest of the story is that it took Shevchenko—with some CIA help—five years and one major rewrite to get the book published.

The Soviet defector originally had a \$600,000 contract to write his autobiography for Simon and Schuster, which rejected his manuscript because, one source said, "there was nothing in it you couldn't have learned from the *New York Times* and *Izvestia* and *Pravda*." The publisher declined to discuss the matter at the time, but, the source added, "there were suspicions that

either he didn't know anything or the CIA wasn't having him tell it."

Only then did Shevchenko add what is the juiciest news in the new book, published by Knopf: For 32 months before defecting, he was a CIA spy, a revelation the agency—which had typed the defector's first outline—did nothing to stifle. Said a CIA spokeswoman, "The book didn't go through our review procedure. I really can't say why."

Shevchenko always wanted to do the book, said call girl Judy Chavez, who kept him company in his early days here. Still, in her memoir, *Defector's Mistress*, she said it was the CIA—along with literary agent Morton Janklow—who helped put the Simon and Schuster deal

together. "It was very important to the CIA agents that he be in his best spirits when the publisher visited him," she said last week.

A Washington official was close to Shevchenko while he wrote the first manuscript. He said he didn't know if the CIA had censored it, but that it was ponderous and scholarly. By contrast, the Knopf autobiography is packed with gossipy anecdotes and James Bondian touches.

When it sought the return of the \$140,000 it had paid Shevchenko toward his advance, Simon and Schuster was unable to reach him, the source said, contending "the CIA had him stored away," though Shevchenko says he was fully available to the house. The Soviet finally re-

paid an undisclosed portion of his fee. Around this time, the *Washington Post* reported that, with Janklow no longer representing the budding author, a CIA man had phoned another literary agent "to enlist aid in finding another publisher."

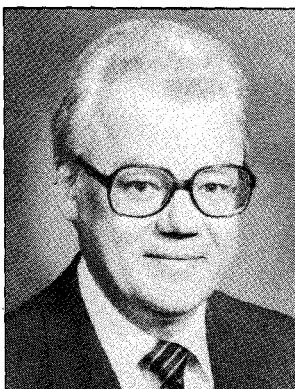
Knopf editor Ashbel Green said Shevchenko told him the CIA hadn't read either manuscript. The book reads better this time around because he did have some help at first, said the editor, from an unidentified writer whom he declined to characterize as a ghost. "I did a lot of editing and cutting, and he had a lot of help from his wife. But it certainly is his book. I think he realized that to get a wide readership in this country he would have to write a popular book."

Rape 'Inspires' Film

IN THE WAKE OF TV's *The Atlanta Child Murders*, Hollywood is scrambling to cash in on another highly controversial property—the story of the woman who was gang-raped on the pool table of a Massachusetts bar while patrons watched.

While the real-life victim negotiates the sale of her story with an unnamed party, a film "inspired" by the case is being co-produced by Sherry Lansing and Stanley Jaffe. "We are not out to retry the case but to address some important social issues that came out of the incident," said Harold Becker, director of the Lansing-Jaffe project. The action is "fictionalized" and moved to another city, Becker added, but a source who read the script told *New York* "it has all the markings of the Massachusetts case."

What about a possible conflict with the victim's rights to her own story? "I imagine the people in Hollywood have good legal counsel," said her attorney, who asked that his name not be used. And what about the larger issue of dramatizing such a volatile subject? "I'm skeptical, given Hollywood's record of eroticizing violence against women, and given the evidence that what's seen on the screen gets repeated in real life," said Dorchon Leiboldt of Women Against Pornography.



Shevchenko: Major rewrite.



Lansing: Rape project.

Museum Still Wants Out?

DESPITE CITY EFFORTS TO MEET ITS SPACE needs, the Museum of the American Indian seems intent on leaving town. *New York* has learned that museum officials have approached billionaire H. Ross Perot about taking the museum to Texas, even though the legality of such a move is in doubt.

After reading ("Intelligencer," January 10, 1983) that the museum was trying to relocate from its cramped quarters at 155th Street, Mayor Koch helped work out a tentative agreement to add the Indian Museum to the American Museum of Natural History.

Was that offer not acceptable? Indian Museum director Dr. Roland Force refused to comment, but Perot, best known for arranging a 1979 raid to free two of his employees from an Iranian jail, confirmed the museum's approach. The Texas industrialist wouldn't say if he had made an offer, but said that museum officials are "in the driver's seat now."

Perhaps not. Robert Stone, general counsel of the state Department of Education, which gives the museum its educational-corporation status, told *New York*, "The corporation may move, but the collection belongs to the people of New York." The museum would need court and Board of Regents permission to transfer its artifacts out of state, he said.

Media Notes

THE WILLIAM MORRIS AGENCY WANTS Bernhard Goetz. The agency has approached Goetz's attorneys about "representation . . . to guide Goetz at such time as he wishes to [tell] his life story," according to a Morris memo. Signed by agent Ron Yatter, the memo explains that the subway vigilante is being "deluged" with movie, television, and book offers, and says Yatter assured Goetz's lawyers that Morris wouldn't offer the Goetz rights only to its own clients, who include TV and movie producers. Yatter insisted to *New York*, however, that in contradiction to the wording of his memo he was only trying to obtain Goetz's rights for Morris clients, and not trying to represent Goetz himself. . . . Sylvester Stallone has left Rogers and Cowan, his P.R. firm for several years, in a snit, some say, because the firm didn't get him included among *People* magazine's "30 Hardest Working Celebs" in January. "A week before the issue, he signed a new contract with us," said Warren Cowan. "Then a week or so later, he canceled, without a reason." Cowan added that the firm got a phone call from someone representing Stallone, who said Stallone was "dissatisfied" with the *People* piece. Not so, said Stallone's new P.R. rep, Bobby Zarem, who said the move had been in the works for a long time. *People*'s list of hard workers included Boy George, Pope John Paul II, and the stallion Northern Dancer.



Amies: Apartment suit.



Kent site: Monk's new project.

5 Rms, Whose Vu?

WHEN AN APARTMENT WITH A VIEW OF Central Park is up for grabs at an insider price, the gloves come off. At least that's what Hardy Amies, dress designer to Queen Elizabeth II, is charging in a lawsuit against his rival for a West 58th Street flat.

For years, the two-bedroom apartment has been Amies's New York *pied-à-terre*, but he has paid his \$973-a-month rent through public-relations executive Budd Calisch, who used to do the designer's publicity and who was tenant of record on the lease. In 1982, the designer said he wanted to buy, for \$293,000. So did Calisch—who, a year or so later, installed "armed persons" to keep Amies out, the designer is claiming in federal court.

"I put a guard in only after Mr. Amies changed the locks and didn't pay me the rent for sixteen months," said Calisch, who is countersuing and said he applied for the flat only after Amies said he wasn't interested.

The guard has now been removed, and Amies has resumed paying rent through Calisch while waiting for the case to come to trial. But that doesn't mean a total truce. Calisch says he went to Palm Springs to dine with the Reagans and, according to his deposition, "found I was not invited. My point is Hardy Amies is talking to people, and they talk to other people." What people? "Jerry Zipkin," said a Calisch pal. "He's a close friend of Nancy and Hardy's."

New Development at the Monastery

WHEN THE "INTELLIGENCER" two weeks ago asked the Reverend Paul Ischie, whose three-man Eastern Orthodox monastery solicits tax-deductible gifts of real estate, why he is registered under another name as a property broker, he replied, "I don't practice as a real-estate broker." What he didn't say was that a firm owned by the Setauket, Long Island, monastery is a real-estate developer.

This fact came to light as that firm, Barnesdale Realty, began seeking a zoning change in order to build a 350-unit retirement community on 151 acres it owns in the Putnam County town of Kent. Speaking at a town meeting in January, the architect for the project, Louis

Kerner, explained, "Barnesdale Realty and the Eastern Orthodox Church are one and the same." In a tape recording made by a local resident, Kerner assured the meeting that the project would not be tax-exempt, explaining, "The Eastern Orthodox Church is not in the real-estate business, but Barnesdale Realty is. . . . They have offices in [Ischie's] monastery . . . [and] many developments all over the country and, I understand, in the Caribbean as well."

Ischie's monastery appeals for donations of "hard to sell, distressed and other real estate" through ads in such publications as *Fortune* and the *New York Times*. Was it one of those ads that caught the attention of the previous owner of the hilly, rock-

strewn Kent acreage? That former owner, Harry Helmsley, had no comment, but town tax rolls show that on July 31, 1984, the New York multimillionaire donated the property to the monastery, which seventeen days later gave it to Barnesdale.

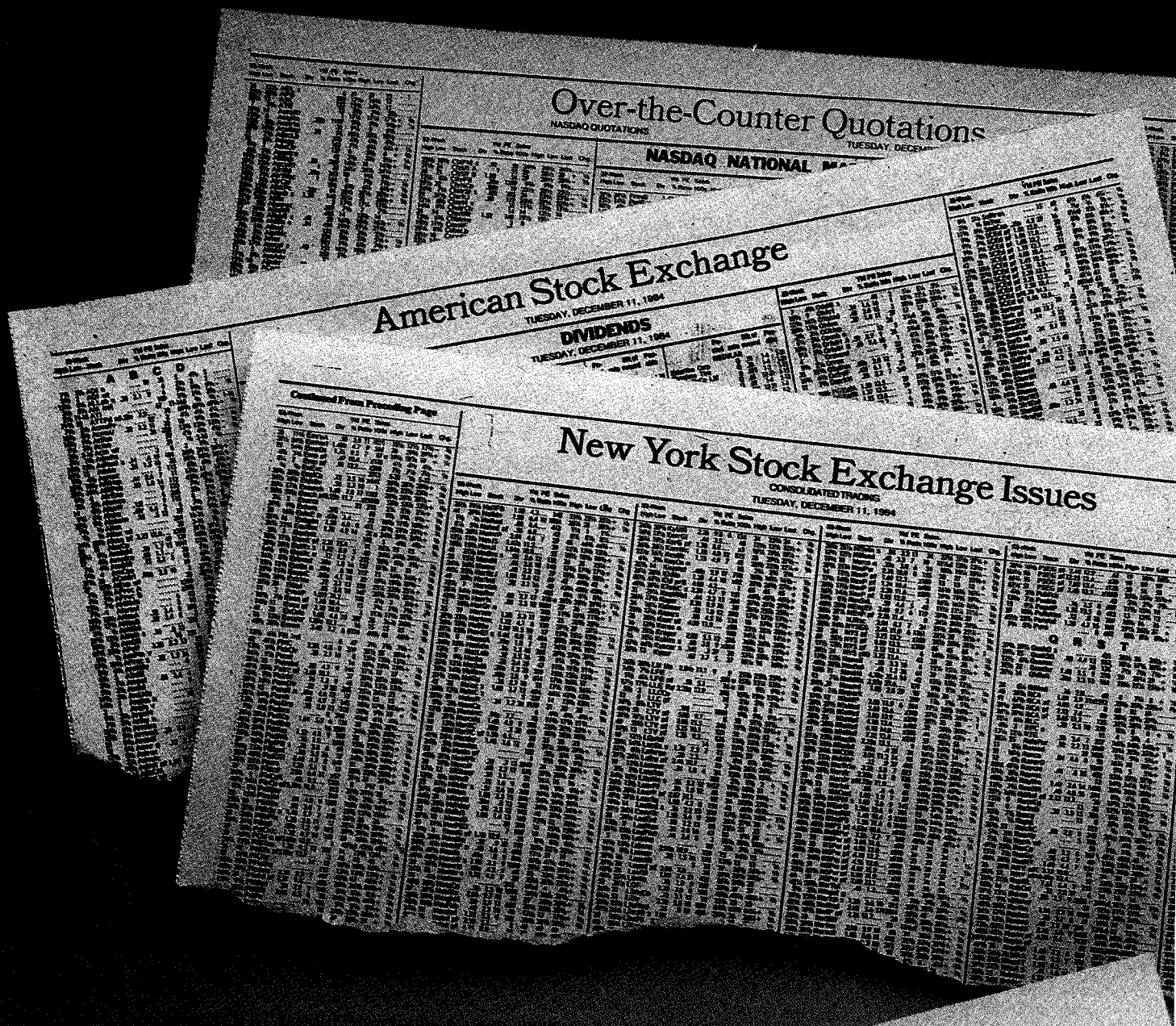
How does that sit with the IRS? An agency spokesman said that, in general, property given to a tax-exempt organization cannot be "taken across the street and donated to [its] real-estate office." For the transaction to be legal, he said, the for-profit organization must pay the property's fair-market value.

This was put to Ischie, who retorted, "We do everything as per the law requires." He denied that Barnesdale is involved in any property developments be-

sides Kent, and said that any profits from the monastery's real-estate activities go for charitable and religious purposes, such as "beautifying the church and the grounds, planting flowers. We've paid to bury people . . . people's rent . . . purchased food for a good number of other people, paid tuition for a number of students, and published a number of books."

He also set the record straight on his name. He was born William Vaughn Ischie Jr., and his correct religious name is Paul Ischie. He removed the final *e*, he said, when he became a monk "as per legal advice." Despite his 1983 renewal of his broker's license as William Vaughn Ischie Jr., he added, "I haven't used that name since I became a monk in 1978."

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THE GIRL WHO IS ONE OF THE BOYS

A Marriage That Works

DIANE SAWYER IS ON THE LINE FROM LOS Angeles to Don Hewitt in New York. On Hewitt's other line, CBS News's man in London has news for Sawyer: Margaret Thatcher has agreed to a sit-down interview with *60 Minutes*, scheduled for broadcast on the Sunday before her arrival in the States on February 19. That will give Sawyer a beat well in advance of the morning shows, the Washington briefings, even the White House. "Thatcher's people know us," says Hewitt, *60 Minutes*' creator, executive producer, and chief tumbler over the past sixteen seasons. "They read the ratings, too."

No. 10 Downing, it turns out, has read more than the Nielsens, which show that *60 Minutes* is the most widely watched news show in the free world. Thatcher's people also want ground rules to control *60 Minutes*' assertive camera; they propose a fifteen-minute interview session that runs fifteen minutes on air—no cuts, no compression, use as is.

While CBS London negotiates with the British government, Sawyer is doing some negotiating herself. She'll wind up some of her West Coast reporting—for a piece on the Bamboo Gang, the reputed Taiwanese Murder, Inc.—and fly back to New York; she'll put on hold reporting for a Gloria Vanderbilt story, do some work on a second investigative piece, and begin cramming for the Thatcher story.

Sawyer joined *60 Minutes* last August. By late October, she was on the air with her first piece, an interview with Velma Barfield, the North Carolina grandmother about to enter the record books as the first woman to be executed in the U.S. in 22 years. Including the scheduled Thatcher interview, Sawyer will have broadcast nine pieces for *60 Minutes*, with as many more in preparation. By any standard, the recent marriage of Sawyer and *60 Minutes* is working out. When her move from the *CBS Morning News* was first announced, there was a lot of chatter about whether she would fit in: Diane Sawyer, Kentucky Junior Miss, Wellesley College grind, Nixon aide, Ice Queen, thrown in with the macho boys, Mike and Harry and Morley and Ed and Andy and Don. "You know," she says with a laugh, "how would it be for the morning flower among all those tough old tigers." No one hears such sappy talk anymore. "She is one of the girls who is one of the boys," says Hewitt.

Sixty seconds of reflection and Hewitt doesn't sound like just another executive

producer boasting of his staff's good chemistry. You don't have to be a tough guy at *60 Minutes*. You have to be smart, that is, know television. Sawyer is smart, and she's already an asset to the program, delivering television-wise stories to more than 30 million adults who know that *60 Minutes* will deliver a certain brand of goods each week. *60 Minutes*' warren of offices on West 57th Street has the air of a happy ship. The music from

Dallas, and *The Bill Cosby Show*.

Among the first things Sawyer learned after she arrived at *60 Minutes* were the reasons for the program's grip on the American television audience. Industry wisdom holds that *60 Minutes*' slot, at 7 p.m. eastern standard time on Sundays, is a triumph of counterprogramming. As recently as 1975, *60 Minutes* was a ratings disaster, having sunk to fifty-second place among 65 shows. But it was oppo-



Safely successful: Sawyer on the *60 Minutes* set.

Woman of the Year doesn't seem so far-fetched for Diane Sawyer.

There's nothing like success to smooth out the rougher edges of group journalism. *60 Minutes*' people laugh, banter, and praise one another, as well they might. The weekly series makes more money—perhaps as much as \$70 million a year in net profits for CBS—than any other TV program past, present, and maybe future. Even if the show's popularity suddenly plummeted and the amount that CBS could charge advertisers for commercial time dropped, say, to half the present rates, Hewitt maintains that *60 Minutes* would still be the biggest money-maker on the air. When Hewitt consulted an astrologer as a joke recently, she forecast "six great years" and "four good ones" for the show. One of the great ones will be 1984-85; *60 Minutes* currently ranks fourth in the ratings among the 83 regularly scheduled shows, surpassed only by *Dynasty*,

site kids' shows—*Swiss Family Robinson* on ABC and *The Wonderful World of Disney* on NBC—and it began attracting the left-out adults who had settled in for the night and were in the mood for watching TV. That guaranteed *60 Minutes* a good share of the audience already in place; *60 Minutes* really took off by attracting, in addition to the tune-ins, a fresh army of turn-ons—that is, previously dark sets lit up. And it was the *60 Minutes* correspondents—or, more precisely, the on-camera personalities of the correspondents—that people wanted to watch. Moreover, there were plenty of soft interview pieces, and when *60 Minutes* did investigative stories, the targets tended to be individual baddies rather than systemic villains. "It's personality journalism," Hewitt says without apology. "There is a fine line between journalism and entertainment. We walk right up to it, nudge it a bit perhaps. But we don't cross it."

60 Minutes—like all successful televi-

sion, from Berle and Murrow on—became a performer's medium, and Sawyer fits right in. She has star quality, which is not to be confused with sex appeal, though she has that too. Hewitt claims he would have hired her if her name had been Tom Sawyer, because she was "the best broadcast journalist available for what we do." As one star to another, Morley Safer advised her early on to think of each story not as a *60 Minutes* piece but as a Diane Sawyer piece, and not to let any story go into the can until she was satisfied with it. Hewitt himself agreed: "The hard work that makes *60 Minutes* so popular goes into the production of individual stories." Making the program called *60 Minutes* is almost an afterthought: "We look at what's in our bank on Thursday, pick the pieces, and assemble them on Friday in the studio," says Hewitt. "That's the easy part."

There are no staff meetings or story conferences at *60 Minutes*; Hewitt doesn't write memos. Producers informally pitch story ideas to the correspondents, and vice versa. Hewitt's initial plan for Sawyer was to allow her to build up a bank of stories and move her into the program rotation gradually. But Mike Wallace became enmeshed in the libel suit brought by General William Westmoreland over the CBS News documentary *Vietnam: The Uncounted Enemy*. (Wallace was recently hospitalized for treatment of exhaustion, further affecting his output.) Sawyer quickly became one of the globe-trotting boys: today New York, tomorrow London or Africa, and at a reported salary of \$800,000 a year.

Her first stories tended to be the interview pieces that normally take less time than investigative stories or narratives. In addition to Grandmother Barfield, she did interviews with the stepchildren of Claus von Bulow; Andreas Papandreou, the Greek prime minister; the novelist William Kennedy; and retired admiral Hyman G. Rickover. The admiral was something of a TV coup because Rickover resolutely avoids press interviews. Sawyer says she began a "two-year-long assault" on Rickover by writing him to request an interview while she was still on the *CBS Morning News*.

Sawyer and her producers for the piece not only got Rickover on the air; they also persuaded Rickover's former commander in chief, Jimmy Carter, to talk about his navy days in Rickover's nuclear-submarine service. Sawyer drew out the 85-year-old Rickover on Annapolis ("that lousy boys' school") and on the gifts he accepted from General Dynamics contractor ("God knows what I did, and I don't care what the contractors or you think").

Rickover also told Sawyer, in his combative, maybe-he-really-means-it style, that she was a dumb interviewer. Sawyer, of course, was TV-wise enough to

let the admiral's salvo stay in the piece. More important, she has grasped the principles of personality journalism. "The fifteen-minute length [of a *60 Minutes* piece] helps," she says. "The evening news broadcasts can give you the five minutes of hard news. We have the added ten minutes to bring in the reporter's talents, experience, and feeling." *60 Minutes* sells the sizzle as well as the steak.

60 Minutes has sometimes been called *60 Producers*. A great deal of the effectiveness of the star correspondents can be traced to producers who conduct research and pre-interviews, block out story lines, set up visuals, and do the general donkeywork that drives television. Sawyer and the other correspondents acknowledge this debt but bridle at suggestions that they are just talent moved about on strings. "Stories just don't spring full blown from the brows of the producers," she says. Yet *60 Minutes* pieces sometimes do look as if the star had been spread too thin by the staff.

Last month, for example, Sawyer's piece on hunger in Mali was broadcast. Hewitt had said it was time to do a "dirty-face Diane" story—to get Sawyer out of her cool, elegant interview settings. In the African bush, Sawyer looked . . . cool and elegant. Even in star vehicles, beauty can sometimes be a drawback. A TV producer (not at CBS) told me he strongly disliked the Mali piece: "The visual language said to me that Sawyer had just descended from her R.V. and delivered lines that the producers had put together." More seriously, this producer, who has followed the hunger story and U.S. policies toward Africa for a long time, quarreled with the substance of the Mali piece: "Instead of offering a provocative, even discomforting, analysis of food policies, the *60 Minutes* subtext was the standard Western line that the Africans are all to blame." The program, he thought, had a chance to shake up the audience, but *60 Minutes*, as usual, stayed in a middle comfort zone, with Sawyer very much a mainstream journalist.

The mainstream, on the other hand, by and large likes what it sees on *60 Minutes*. George Bush called Sawyer afterward to talk about the issues the piece had raised. Because the vice-president is going to Africa on a fact-finding mission, Sawyer values this demonstration of the "positive power" of *60 Minutes*: Bush can do something about Africa, and *60 Minutes* has the power to make the Bushes, and the Thatchers, pay attention.

Hewitt's astrologer may be right. Years of ratings success still stretch ahead for *60 Minutes*, with Sawyer shouldering more and more of the burden as the older stars fade, and possibly with low-key Charles Kuralt joining "the boys." But will they be good or great journalistic years? "Safe" might be a better word. ■

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Betting on Oil Takeovers

WITH WILY CARL ICAHN IN HOT PURSUIT of Phillips Petroleum and corporate raider T. Boone Pickens disclosing a big stake in Unocal, takeover mania is spreading through the oil industry again. The surge surprisingly comes at a time when OPEC is in disarray, oil prices are falling, and energy stocks generally haven't caught fire in the exploding market. Yet many of Wall Street's hot-money players are anteing up big bucks to get back in the game—one of the biggest money-makers of all in recent years, with investors racking up hundreds of millions of dollars in profits in the takeovers of oil giants such as Gulf, Getty, Cities Service, and Superior Oil.

But is the game at this point a contest for smart guys or suckers? Each side makes its case as speculation grows about which company is next. The latest rumored name: energy-rich Kerr-McGee of Oklahoma, said to be targeted by Unocal, perhaps as a way to ward off Pickens.

First, to the pro-takeover side: Talk about buy-outs could increase sharply when a report by the John S. Herold firm of Greenwich, Connecticut, one of the country's foremost appraisers of oil-company assets, reaches several thousand institutional and public investors in the next week or so. The report names eighteen oil companies—both big and small—that could be the subject of corporate takeovers or restructuring.

A takeover effort, as any investor knows, will fatten a stock price. But a corporate restructuring—often undertaken to *prevent* a takeover—can have the same price-fattening effect. A restructuring could involve getting rid of undesirable assets, spinning off pieces of the business to shareholders, or repurchasing a chunk of the company's own shares in the open market. All these tactics are designed to boost per-share earnings, which in turn should hike the stock price. And that higher stock price makes the company more expensive to an unwanted suitor. But whether the company is a takeover target or a restructuring candidate, the investor benefits. And that's the thrust of the Herold report—pointing out eighteen attractive oil stocks.

The folks at Herold were reluctant to reveal all eighteen companies to me before the report is published in the March issue of *Petroleum Outlook*, the company newsletter. But I've learned the names include Unocal, Amerada Hess, Occiden-

tal Petroleum, Sun Company, Murphy Oil, Mobil, and Louisiana Land & Exploration. Smaller companies include Forest Oil, Inexco, Southland Royalty, Sage Energy, and Equity Oil.

In the table below, which has many but not all of the companies in the Herold report, fifteen rumored energy takeover targets are listed with their breakup, or liquidating, values. The appraisals, which I got from Herold, are based on the oil

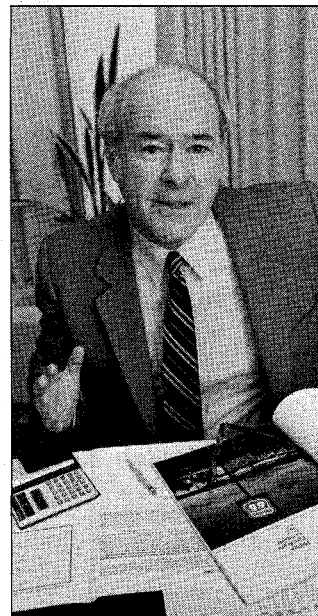
cidental Petroleum, Murphy Oil, Sun Company, and Amerada Hess.

There's little doubt that the Herold report will fuel interest in energy takeovers, but Sandy Margoshes, the oil expert at Shearson Lehman/American Express, still won't play. "The takeover game is a sucker's game because of the uncertainty over oil prices," he says. "You could hit one, but the odds are strongly against it. I see few if any take-

A GUSHER IN THE BUNCH?

	Breakup value per share*	Price at close, 2/13/85
Unocal	\$76.45	48
Amerada Hess	67.80	28 ³ / ₈
Occidental Petroleum	53.25	28 ¹ / ₂
Sun Company	88.35	50 ¹ / ₂
Murphy Oil	46.25	29 ¹ / ₂
Mobil	88.35	29
Louisiana Land & Exploration	52.55	36 ³ / ₈
Kerr-McGee	55.00	33
Pennzoil	65.65	46 ¹ / ₄
Diamond Shamrock	27.65	19 ¹ / ₈
Southland Royalty	17.00	14 ³ / ₈
Inexco	17.20	7 ³ / ₈
Forest Oil	44.15	19 ¹ / ₄
Pioneer Corporation	36.95	32 ³ / ₈
ENSEARCH	29.55	27 ³ / ₈

*SOURCE: John S. Herold, Greenwich, Connecticut.



Margoshes: Skeptic.

and gas reserves in the ground, as well as on the refining and marketing operations and other assets. Last Wednesday's closing stock prices are given for comparison purposes. The figures indicate that current stock prices are cheap, given the returns that could be realized if the companies sold all their assets. But these supposedly cheap stocks could get even cheaper, considering the uncertainty over future oil prices.

Analyst Tom Tracey of Herold figures the oil industry will undergo a number of additional takeovers, and he cites three factors: the cheap market prices accorded oil assets; declining interest rates, which make it easier to finance an acquisition; and the continuing high costs of new oil and gas exploration. Put the three together and it's easily understandable, says Tracey, why an oil giant—faced with a declining reserve base—might conclude it's cheaper to buy than to explore. Which are the most attractive targets? Tracey's candidates are Unocal, Oc-

overs in the future, and I think anyone coming into the game now is getting in very late." In fact, Margoshes thinks Phillips may be the last big oil deal, and he doubts that even it will command the prices reached in earlier oil takeovers.

Even apart from the takeover talk, Margoshes isn't happy about oil stocks. "If I owned any oil stock, I'd sell it, because chances are you could buy it back 10 to 15 percent lower in six to nine months," he says. What bothers this oil bear is his belief that oil prices are more uncertain today than they have been in years, a reflection of the transfer of power from OPEC to the marketplace. In particular, he cites the spot market (where oil is traded at the immediate price, as opposed to the contract price) and the futures market (where crude oil and petroleum products such as heating oil and gasoline are traded on the commodity exchanges). Margoshes points out that the spot market, which a few years back accounted for 5 percent of the

free world's crude-oil sales, now represents close to half of all sales. And the futures market, with its frantic trading action, has now become a much more powerful price influence, because the trading is affecting the spot market. The bottom line, according to the Margoshes analysis, is a much more volatile and unpredictable pricing structure.

Beyond this is the oil glut. Right now, OPEC is producing a little less than 16-million barrels of oil a day, but that's 12-million to 13 million barrels a day under what could be produced. That extra capacity is a Sword of Damocles hanging over the cartel's head—if production goes up, prices are likely to drop even further. In addition, the United States will be coming out of the depths of winter in a month or so and contributing to a 1.5-million-barrel-a-day seasonal decline in the use of oil. To Margoshes, this adds up to increased stresses and strains within OPEC, which will surely turn into price cheating.

The official OPEC price was recently cut by a dollar to \$28 a barrel. Margoshes sees another \$1 cut in the crude price between now and this summer and yet another \$1 cut in 1986. He figures oil-industry profits will be flat to down 5 percent this year, and he expects a similar showing in 1986, with a sag in worldwide demand next year reflecting a slowing free-world economy. To Margoshes, the message is clear: Oil stocks "are as attractive as the plague."

Alan Gaines, an oil-industry specialist and the president of Gaines, Berland, Inc., a small institutionally oriented brokerage firm, also takes a dim view of the oil industry. "The industry's fundamentals are very poor," he says. The most bullish case you can make for oils is that prices will remain flat, he argues, but he predicts a \$22- to \$24-a-barrel OPEC price by the summer of 1986. Accordingly, Gaines rates the risks in oil takeovers as "very high." About the only big-name oil company he likes is Mobil, which he regards as an excellent candidate for restructuring. He also cites Mobil's big yield (nearly 8 percent), its substantial cash flow, and the big discount (as reflected in the stock price) from the appraised asset value. If this company—which he says "the Street basically hates"—does anything positive, like spinning or selling off its Montgomery Ward or Container Corporation divisions, the stock could really get a good play, he tells me.

Though bearish on oil, Gaines does like natural-gas companies. The industry has suffered from warm weather the past couple of years and weak prices, but Gaines sees an upturn ahead. The weather can't stay warm forever, and a number of these stocks are now trading below their reserve values, he says. Gaines not only talks up this industry but he tries to force managements of key companies in

the field to increase shareholder values. He does this by taking big stock positions—in effect, threatening an unfriendly takeover. Two Gaines favorites: Pioneer Corporation, which is said to be about 10 percent controlled by the clients of Gaines, Berland, and ENSERCH, which is understood to be 7 percent owned by G.B.'s clients. Perhaps concerned about these positions, Pioneer announced it would entertain takeover bids, and ENSERCH announced plans to spin off shares to its stockholders in a new limited partnership. Gaines wouldn't comment on the size of G.B.'s position in either Pioneer or ENSERCH, nor would he discuss another natural-gas company, Arkla. G.B.'s clients are said to own about 4 percent of Arkla's shares and are said to be buying up more.

The \$185,000 Indicator



Sold out: *The new Rolls limousine.*

BY ONE TIME-TESTED MEASURE, 1985 should be a good year for the U.S. economy: Sales of Rolls-Royces are hot. And, as the folks at the English-based company tell us, as Rolls goes, so goes the economy.

At the moment, only about 150 cars are left in the 63 American showrooms, and the company's newest model, a \$185,000 Rolls-Royce Silver Spur Limousine, has already sold out for the year. "Nobody here can remember a better January," says Reg Abbiss, a senior executive of Rolls-Royce Motors, Inc., the company's U.S. operation. He wouldn't give specific numbers, but he says more than 100 cars were sold last month. The top seller was the Silver Spur sedan, at \$109,000, but brisk sales were also reported for the company's cheapie, the \$98,500 Silver Spirit, and the top-of-the-line model, the \$156,000 Corniche convertible.

The fast start is leading Rolls to predict its second-best year ever in the United States, with expected sales of about 1,200 cars. That would be just behind 1976's record level of 1,230, and well above last year's 1,083. As for that new 20.5-foot-long Rolls limousine, the company has already taken orders for 25 cars, although it can deliver only 24 of them this year.

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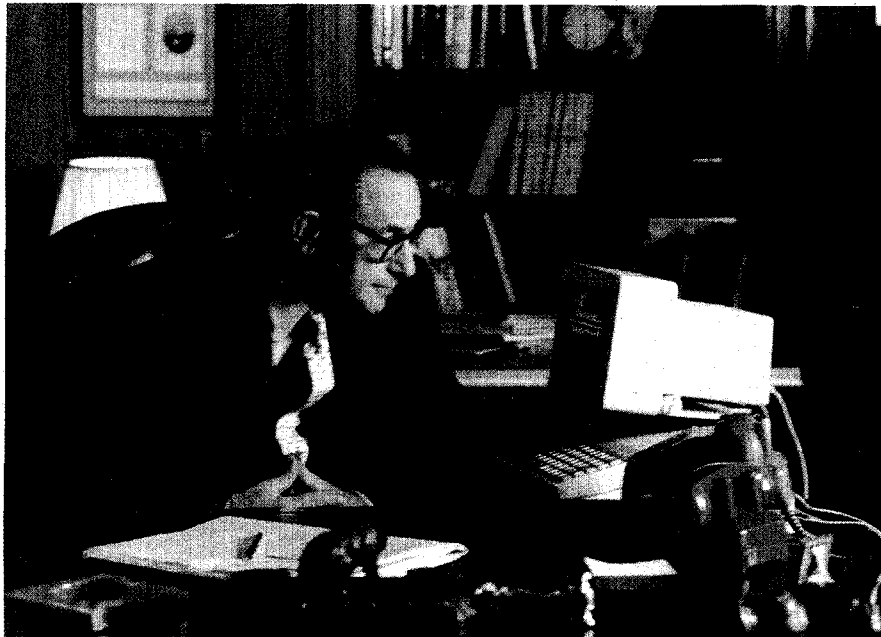
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Economist on-line: Alan Greenspan suggests banking on a home computer.

The Desktop Bank

ALAN GREENSPAN PLUGGING APPLE COMPUTERS ON TV? It seems only yesterday that Alan Alda was inflicting guilt on people who didn't buy Ataris for their kids. But now computer companies are targeting an even tenderer spot: your pocketbook. Says Greenspan, comfortably posed behind an Apple IIc, "People in high places are always asking me, 'Alan, where does the money go?' If you wonder the same thing, I suggest an Apple IIc and an Apple modem. Then you can call up your bank and see how much money you have. You can even pay off your bills automatically. And if there's any money left over, congratulations—you're doing better than the government is."

What's it all about? Banks are cashing in on the popularity of personal computers, and computer hardware and software makers are happily hyping home banking as their latest selling point. There are now four major commercial banks in the New York area that offer home-banking services to personal-computer owners. Chemical's Pronto system was the first on-line. It has been available since 1983 and now has 16,000 households signed up. In the last few months, Citibank, Manufacturers Hanover Trust, and Chase Manhattan have also joined the home-computer revolution.

If you have a personal computer, a telecommunications modem, and a

checking account at one of these banks, you, too, can plug in. Some banks even offer rebates on modems.

Chemical's Pronto, Citibank's Direct Access, Chase's Spectrum, and Manny Hanny's Excel vary in price, availability, and services. But basically, all these home-banking programs offer the same thing: the ability to dial into a data base to check your balance, transfer funds, and pay bills. Of course, there's one major function these systems can't perform: that of the modest china piggy bank—dispensing cash. For that, you'll still have to dip into your nearby ATM (automated teller machine).

When you sign up for home banking, you'll get a user's manual and a serialized software disk that connects you to the system. Once you've logged on, using your secret identification code, you just follow the user's guide or help screens to find your way around the service, which is organized in a data-base format with menus listing the various functions.

Until now, most people have chosen banks primarily on the basis of proximity—but now that the banks are coming to you, it pays to look closely at what they are offering. Says Robert Albertson, a vice-president at Smith Barney, "This convenience could ultimately represent an enormous switch factor in where you bank." Indeed, Chemical estimates that 18 percent of Pronto users are new customers, a rate expected to fall off now that other banks have joined the fray.

Key points to consider are service charges, available functions, on-line customer help, and, last but not least, compatibility with computer equipment. (Right now, for instance, none of the services supports the Macintosh, but Mac software should be out by this spring.) A couple of things to keep in mind: Funds transfers can take up to 24 hours to clear. Electronic bill payments are instantly debited against your account, but it can take up to a business week for the bank's check to reach the payee. In other words, you are losing "float." But banks say that in most cases the minor amount of float lost is canceled out by the amount of postage you save.

Here's how the four metropolitan home-banking services stack up.

CHEMICAL'S PRONTO—Price: \$12 per month. **Computer compatibility:** Apple, Atari, Commodore, IBM, IBM clones. **Service hours:** on-line 24 hours daily; customer service, weekdays 7 A.M. to 11 P.M., weekends 9 A.M. to 5 P.M. **Functions:** payments to Pronto's list of 1,200 merchants, ranging from banks and credit-card companies to utilities, and, of course, department stores—from Saks to Sears. Payments can be scheduled 90 days in advance, programmed to recur, and canceled up until noon of the due date. Funds transfer can occur between all accounts and takes 24 hours to clear. Information is available on all accounts, including credit lines. If you enter the amount of each paper check you write, the program balances your checkbook. **Special features:** business and tax bulletins, a home budgeter, and a money manager for cash-flow analysis. This spring, Pronto will offer Investment Access—a 24-hour on-line trading-and-quote service for stocks and options that includes portfolio management.

CITIBANK'S DIRECT ACCESS—Price: \$10 per month; \$50 to \$100 rebate on modems through February 28; two-month free trial and \$75 free password to the Dow Jones News/Retrieval Service. **Computer compatibility:** Apple, Atari, IBM, Radio Shack. **Service hours:** on-line daily 6 A.M. to 2 A.M.; customer service, same. **Functions:** payment to anyone from AT&T to your grandmother. Payments can be scheduled one year in advance, programmed to recur, and canceled up until midnight of the due date. Funds transfer can occur between all accounts and is instantaneous. Information is available on most accounts, transactions,

and credit lines. **Special features:** access to Dow Jones data base (you pay connect time only); activity codes—simple codes that allow you to bypass the various menus and go directly to the function you want. You can also order traveler's checks electronically.

CHASE'S SPECTRUM—Price: \$5 PER month; \$150 rebate on any compatible hardware purchase through March, plus \$75 to \$100 rebate on modems. **Computer compatibility:** Apple, Commodore 64, IBM. **Service hours:** on-line 24 hours daily; customer service, daily 7 A.M. to 11 P.M. **Functions:** Payment to anyone you have authorized as a payee (you provide the bank with a list) can be scheduled up to 90 days in advance, programmed to recur, and canceled up until 3 P.M. of the due date. Funds transfer requires 24 hours to clear. Information is available on most accounts. **Special features:** limited color and graphics to identify functions, Spending Tracker for home budgeting, Financial Planner for business and tax news, electronic checkbook for automatic reconciliation of your paper checks. Spectrum's forte is its three optional services—Investment Information (an on-line digest of stock-market indicators and 130 stock-market newsletters), \$4; Video Broker (a 24-hour on-line service for buying and selling securities and trading stocks and options through discount broker Rose & Company, plus current quotes), \$5; Portfolio Management (an on-line service that values and updates your portfolio), \$6. Buy Investment Information and Portfolio Management and get Video Broker free.

MANUFACTURERS' EXCEL—Price: \$12 per month; up to \$125 rebate on modems; free subscription to Source or CompuServe. **Computer compatibility:** Apple II, Commodore 64, Compaq, IBM. **Service hours:** on-line weekdays 7 A.M. to midnight, weekends 8 A.M. to 11 P.M.; customer-service hours, same. **Functions:** Unlike any of the other services, Excel provides you with two software disks (one is Electronic Arts' \$50 personal-finance program "Financial Cookbook") and divides functions into on-line and off-line activities, thereby greatly reducing phone connect time. **On-line activities:** payments (including pre-scheduled and recurring) to Excel's list of 732 merchants. However, payments can be made only from one account specially designated for that purpose. Funds transfer is instantaneous. Information on all accounts except credit-card accounts is available. Financial Strategist creates financial plans based on your goals in areas like the home, education, and insurance. **Off-line functions:** Strategist is used with the "Financial Cookbook" disk (here renamed Financial Calculator), which makes actual dollar calculations

that can be plugged in. Calculator also does what-if modeling for various financial scenarios. The Expense Manager spread sheet does home budgeting. Other off-line perks: an appointment calendar and net-worth analysis program. Excel is the only service that lets you save your data on a floppy disk. Excel also includes basic communications software that lets you dial up popular data bases such as CompuServe.

ALL THE SERVICES HAVE ELECTRONIC mail for customer-bank communication; on both Pronto and Spectrum you can also communicate with other customers. Most of the banks have plans to add stock-trading and money-management programs. And an interesting marriage is in progress between hot-selling personal financial packages and bank programs. Several banks are negotiating to offer customized versions of the "Andrew Tobias Managing Your Money" program or Monogram's "Dollars and Sense" so that you could down-load your bank data directly into these sophisticated money-management and record-keeping programs, figure out your finances, bill payments, and funds transfers, and then up-load this data back into the bank with just a few keystrokes.

Both bankers and hackers basically agree that home banking involves about the same security risk as an ATM. Cautions Kathleen Lucey of SRI International, a California consulting firm, "Treat your disk the way you would your ATM card. Don't keep it near your computer or anything that provides your identification code. If you have a smart modem, be sure to empty its memory of all account-access information after each home-banking session."

Right now, home banking is in its "diaper days," as one analyst puts it. Bugs still to be conquered include slow customer-service response time (in one case, a week for Direct Access), slow enrollment processing (Chemical took six weeks to send one new subscriber his software disk), congested on-line traffic (dialing up is slow during prime-time use; screens can freeze mid-function). Or you can end up in an infinite loop as a single function repeats itself. Some users question whether the services are worth the money. If your main banking activities are deposits and withdrawals and your bill payments are minimal, the skeptics have a point.

But as far as the banks are concerned, home banking is here to stay. "Home banking finally begins to deliver on the real potential of the personal computer," says Kathy Biro, a Chase vice-president. "It turns your P.C. into more than just a \$2,000 typewriter. You could say that home banking is to the P.C. what the VCR is to television." I prefer to think of it as the yuppie version of Pac-Man. ■



MARIANAS

Excerpts from GOURMET MAGAZINE

by Jay Jacobs

"I'm very fond of the place and admire its owner's valiant efforts to keep prices down. SEAFOOD is given the big play; the rack of baby lamb is first-rate, as is a well aged shell steak."

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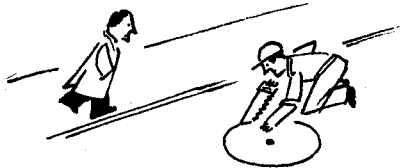
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FAST TRACK



UPPER WEST

Rms. to Let

EVERYTHING SEEMS TO BE UP-to-date at the Montana, the glossy 26-floor twin tower that recently opened on 87th



and Broadway, but it hasn't done the building much good.

In an effort to attract yuppish tenants to the expensive rental apartments, the owners have equipped the building with high-tech accoutrements. In addition to a heated indoor pool, an "adult workroom" is being set up on the second floor, with two computers, two IBM word processors, and a Xerox machine for tenants to use.

A bit of technology that still needs to be worked out involves the electronic front doors, which tend to fly open when anyone walks too near the building.

In spite of the gadgetry, the Montana is still short of tenants. Since August, only about three quarters of its 156 apartments, which rent for \$1,500 to \$4,500 per month, have been filled. Norman Segal, the building's principal owner, denies that his decision to run the building as a rental rather than

as a co-op has kept upscale tenants away. Instead, he says, construction delays caused the building to open

during a slow season.

"Things will pick up over the next few months," Segal says. "By spring, we expect to have 90 percent of the apartments filled."

Some of the Montana's West Side neighbors say they're not impressed by the

technology or threatened by the high rents.

"Doesn't make any difference to us," says the desk clerk at the decidedly low-tech Belnord Residence Hotel next door. "We rent rooms for \$53 a week, and we have a waiting list." P.B.

BRIEF LIVES

THE BOOK ON ALLY SHEEDY

MOVIES LIKE *WarGames* AND THE JUST released *Breakfast Club* have made Ally Sheedy, 22, one of the most visible actresses of her generation, but New Yorkers with longer memories may remember reading about her a decade ago in book-review columns. "When I was twelve, I wrote a story in which a mouse told the true story of Queen Elizabeth I," Sheedy explains. "One night, I read this story to my mother [literary agent Charlotte Sheedy] and her friend [book editor] Joyce Johnson. When I finished, Joyce asked if she could take it to her publisher."

She Was Nice to Mice became a successful children's book. Too successful for a seventh-grader at the Bank Street School: "I developed a writer's block after that," Sheedy says. "I even started to fail at term papers."

But not at acting. As a small child, she had memorized *The Wizard of Oz* and acted out all the parts; as a high-school student, she appeared in commercials and Equity shows. And so, at seventeen, she left her mother's Central Park West apartment and her younger brother and sister for Hollywood. Small parts on television led to *Bad Boys*, with Sean Penn, and then an audition for *WarGames*. Matthew Broderick had been

hired, but because no one was sure if Sheedy was right as the computer whiz's girlfriend, she was asked to make a videotape with him. Their instructions: just talk. "We started off saying, 'I'm nervous, aren't you?'" Sheedy recalls. "But I'd seen him act at Walden when I was at Columbia Prep, so it worked out okay."



Sitting on the far side of a couch, Sheedy is as intense as she is on film, as befits an actress who lives alone, drives a Jeep, and only recently met someone she's romantically interested in. While waiting for serious roles after *WarGames*, she did school plays (she's completing a double major in anthropology and theater at USC) and wrote poetry and

short stories. When she was offered the part of a nail-biting recluse in *The Breakfast Club*, she jumped.

"People always ask if I identify with my characters," says Sheedy, who will next be seen as an architect in *St. Elmo's Fire* and a naïf in *Twice in a Lifetime*. "There's a lot in the [*Breakfast Club*] character I could identify with, but I don't play Ally. When someone's opposite me in a scene, it's very quiet, very close. And because the set becomes the safest place in the world, everything that's behind your eyes comes out." JESSE KORNBLUTH

DOWN UNDER

OUR LADY OF THE NO. 7

AT TWO O'CLOCK THE OTHER afternoon, a scowling, unshaven young man stomped down a grimy corridor in Grand Central Terminal and approached a small, mournful-looking nun sitting under a vodka ad.

He stared hungrily at the wood bowl of coins on the sister's lap and asked, "How's business?"

Sister Flavia Lopardo, who is in her seventies, has done her begging in that corridor for 30 years. She flinched at the man's threatening tone. "God bless you," she said.

The man finally averted his eyes, dropped a five-dollar bill into her bowl, and headed for the No. 7 train. Sister Flavia quietly slipped the money into a pocket in her formless black habit and resumed her pose.

"People know enough to show some respect," she said.

Most subway riders and commuters who pass through Grand Central Terminal have

PRICES

HERE'S WHAT SOME THINGS cost around town this week:

□ Night in the Plaza Suite of the Plaza hotel (Fifth Avenue and 59th Street), \$900.

□ Matrimonial investigator from Security and Investigations Associates (235 West 30th Street), \$200 a day plus expenses.

□ Thigh and buttock recontouring at Personal Best Center (601 Madison Avenue), \$2,500.

□ Annual subscription to all of Sotheby's New York auction catalogues (1334 York Avenue), \$1,150.

□ Jewelry appraisal from Gem Appraisers' Laboratory, Ltd. (22 West 48th Street), \$150 an hour or \$25 per item.

□ Wine storage at Wine Caves, Inc. (92 North 12th Street, Brooklyn), \$11 per case per year through Sherry-Lehmann, Inc.



seen nuns like Sister Flavia, who still practice the ancient act of begging. But that tradition, which dates back to the thirteenth century and Saint Francis of Assisi, has been dying.

Years ago, many Catholic orders new to America depended on solicitation for income, and begging nuns were as common a sight around town as trolleys. Now most orders have more sophisticated means for fund-raising (there are direct mailings and development offices, and nuns sometimes take non-church jobs), and there are only about a dozen *real* nuns who beg in New York.

"We have a development office now, so there's no need for begging," says Sister Loretta Marie Slorio, provincial superior at St. John the Baptist in Purchase, New York. "But we still have older nuns like Sister Flavia, who are best prepared for this kind of work."

On weekdays, Sister Flavia takes the one-hour train ride from the convent and sits from 9:30 to 4:30 in one of the stairwells that lead to the Flushing line. The money she collects goes to overseas missions. One of her colleagues, a radiant Italian woman named Sister Benigna, was well known

around Grand Central for decades. Subway riders regularly stopped by her spot near the Lexington Avenue line to talk about their problems, though Sister Benigna did not speak much English.

"We used to tell her to stay here when the weather was rough, but she always insisted on going," says Sister Loretta.

When Benigna died in September, at age 79, of a respiratory ailment, her convent got letters from all over the city.

Unfortunately, imposture is as much a tradition as begging. In the 1960s, "Bishop" Devernon LeGrand

sent brigades of fake nuns out onto the street, where they collected \$75 to \$100 a day, and picked them up at dusk in a cream-colored Cadillac. (The "bishop" was sentenced in 1977 for the murder of two women.)

More recently, performance artist Dove Bradshaw posed first as a frowning nun and then as a smiling nun on two successive days at Grand Central. The day she frowned, she made \$143; her smile brought in \$186. In all likelihood, there are still fake sisters working the station.

"I've seen some suspicious-looking ones," says Sister Dorothy Farley, a spokesman for the New York archdiocese. "I can tell when there's something wrong with the habits they wear, but I don't think a layman would be able to see the difference."

Still, nobody can recall any of the sisters, real or not, being harassed, even during the recent violence around the station.

"Nobody has ever bothered them," says June Santa, a spokesman for Metro-North, which runs Grand Central.

"I guess people see nuns and they figure they better leave them alone."

PETER BLAUNER

STREET SEEN



WORST BET

Funny Valentine

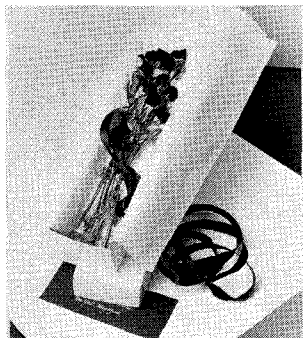
HOW DO YOU TELL THAT NOT-so-special person that it's over? Or say good-bye to a slave-driving boss? Or send a message to a harassing landlord? Nothing says it better, according to entrepreneur Michael Hirsch, than dead flowers.

For \$17.50, plus a delivery charge, Dead Flowers USA (807-0699) will send a dozen "carelessly picked," wilted roses or carnations, tied with a black ribbon and delivered in a white box.

Hirsch was inspired to start the company a month ago, when he sent some used flowers to a friend who "thought it was a hoot." He

gets his flowers from "an undisclosed source" in the flower district. "They're already wilted, but not dead enough for sales," says Hirsch, who ages the flowers on his fire escape "until they get that really yech look."

A note in a black envelope can be sent with the roses, but Hirsch discourages nasty messages. "There are limits, you know," he says. J.W.



LOWER EAST

Signs of Life

LIFE CAFE, AT THE CORNER OF Avenue B and 10th Street, has overflowed with artists, writers, and musicians since it opened in 1981. But the same East Village boom that populated the café is now threatening its existence. The café's building will be sold this spring as part of a \$2.7-million real-estate package. To make sure Life can pay the new landlord and cover the cost of ongoing renovations, the café will be throwing itself a benefit on February 24 by auctioning work donated by artists whose pieces are shown in local galleries.

"Life Cafe opened up the

East Village for art dealers and collectors," says Sur Rodney Sur, an owner of Gracie Mansion, one of the area's best-known galleries. "Our success is linked to their continuing survival."

Life's budget may be a little tight, but at least the café's beginning to have the look of success. The battered wood façade has been replaced by floor-to-ceiling glass, and some of its well-known wallpaper—pages of *Life* magazine—has been covered with white paint. Plans are also under way to redesign



the interior, expand the kitchen, create a sidewalk café, and possibly hire a management consultant.

This all suggests creeping gentrification, and co-owner Kathy Kirkpatrick admits her clientele is changing. "They have more money now, more to spend," she says. "As a business owner, I'm glad about that. We want to make this a viable business."

The crowd is still decidedly bohemian—young designers wear their wares, punks with blue hair clink mugs and discuss Barthes and club life, and artists sketch at corner tables. Life Cafe's owners are hoping their glossy makeover won't drive out the people who gave the place its identity.

"The artists here aren't connected by ideas but by the neighborhood," says co-owner David Life. "We want to continue to market that." PEGGY TYRE

MINOR OUTRAGES

THE LAID-BACK LAWMAN

THE MORNING AFTER MAYOR Koch said the homeless would be moved from Grand Central Terminal because of attacks on commuters, I was jumped in the station by a

neatly dressed, muscular young woman who was screaming unintelligible insults.

Pummeling me with her fists, she

snatched a cup of juice from my hand and said, "Bitch!" I shook her off. She was brandishing a vodka bottle. The Healthy Works lady who'd sold me the juice picked up a large knife and I said I'd go find a cop.

"I'll get down there in a second," said a police officer who was chatting with a pretty girl in tight blue jeans. I watched him continue his conversation. Then he strolled over to a mailbox and deposited some letters for the girl.

I identified myself as a

reporter and, explaining that the woman seemed to be hallucinating and might hurt someone, asked when he was going to do something.

"I radioed another officer," he said indifferently. "If you're really from *New York Magazine*, you'll know that if we pick them up and send them to Bellevue, they just send them out again."

By the time the officer agreed to accompany me back to the Healthy Works stand, the woman who had assaulted me had vanished. "I expect the other officer got her," said the cop, but his headquarters had no record of her being picked up. I had the distinct feeling that I would be seeing her again. SHARON CHURCHER

PEN & PENCIL



"Actually, I preferred the movie."

ANTHONY HADEN-GUEST



BY RUTH GILBERT

**RUTH
RECOMMENDS**

The Sixth Annual Greenwich Village Antiquarian Book Fair opens its doors to collectors, bargain hunters, and browsers February 22 through 24 at P.S. 3.

'THE PLAYBOY OF THE WESTERN WORLD'

John Millington Synge's classic Irish play premiered in 1907 and is

now previewing prior to a February 20 opening at the Roundabout's new theater. Below are Kate Burton and Ken Marshall, the stars.



LANA CANTRELL

Lana, an Australian-born musical star (down under, they call her Boogie Baby), is headlining at Freddy's Supper Club February 18 through 23. She's an exciting singer and shouldn't be missed.



JOHN FORD NOONAN'S 'SOME MEN NEED HELP'

Treat Williams plays a man bent on his own destruction; he wants to die, but a neighbor (Philip Bosco) wants him to live. This American Playhouse drama will be televised February 18 on Channel 13 at 9 p.m.

MARCEL MARCEAU

The reigning king of mime performs at Lehman Center for the Performing Arts February 21 at 8 p.m. If you can't make it, do not despair; he's at Brooklyn Center for the Performing Arts at Brooklyn College February 24 at 2 p.m. Kind Marcel gives us alternatives.



THE BASEL BALLET

Amanda Bennett and Charles Maple appear in Heinz Spoerli's Pulcinella, with music by Stravinsky, which has its American premiere at the Brooklyn Academy of Music in a program that runs February 19 through 24.

Photograph, center: ©1984 by Martha Swope.

Wenner in Wonderland

B Y D A V I D B L U M

IT WAS RIGHT NEAR THE MIDDLE of *Star Wars*—at the moment when the planet Alderaan is destroyed and Obi-Wan Kenobi says, “I feel great disturbance in the Force”—that Jann S. Wenner, the editor and publisher of *Rolling Stone* magazine, began to cry. “I cry very easily,” Wenner says. “When somebody dies in a movie in a sad way, I get very upset.”

And it was a few moments before the opening bell at Muhammad Ali’s bout with Ken Norton at Yankee Stadium in 1976, sitting five rows back from ringside, that Jann S. Wenner, the editor and publisher of *Rolling Stone*, seemingly unaware of the crowds around him, started climbing over rows of people so that he could introduce himself to Telly Savalas. “I always used to watch *Kojak* when I was in San Francisco,” he explained to the friend he had brought along. “I love that guy.”

And it was at twilight on a recent December afternoon, standing on the terrace of a New York skyscraper and looking southward at the shimmering streetlamps and the scurrying office workers and the darkening sky, that Jann S. Wenner, the editor and publisher of *Rolling Stone*, pointed at the Christmas decorations illuminating Rockefeller Center and said, “I love the RCA Building lights. It’s got greens and blues and yellows and reds.”

Jann Simon Wenner is 39 years old; the magazine he launched in 1967 for \$7,000 is now seventeen, and both of them are fat and happy. Wenner takes about \$1 million a year in compensation, and by his estimate, the magazine is worth \$25 million to \$30 million. But while *Rolling Stone* has grown to maturity, its editor and publisher remains what he has always been—a kid in a candy store, his wallet stuffed with money and his appetite stoked for something to

spend it on. He is like the boys and girls who cry at *Star Wars*, who chase celebrities, and who marvel at bright, colored lights—always excited, always ready for something newer, better, different. And like all boys and girls, Jann Wenner wants very much to be famous, to see his name in lights; he wants to earn for himself the recognition he has so worshipfully accorded to celebrities in the pages of his magazine.

Now his dream may finally come true; Jann Wenner is about to become a movie star. This June, Columbia Pictures will release a film called *Perfect*—and Jann Wenner has the third-biggest part in the movie, after John Travolta and Jamie Lee Curtis. He plays the role of Mark Roth, who just happens to be the editor of *Rolling Stone*; this is not much of a coincidence, since the movie is based on a chronicle of the health-club craze (“Looking for Mr. Goodbody”) that Wenner published in *Rolling Stone* in 1983. The movie is about the *Rolling Stone* reporter who gets the story and gets the girl, and the editor who makes it all happen.

But if history is any indication, Jann Wenner’s career as a movie star is likely to last about six months—at which point he will have grown bored with the waiting, the planning, the meeting, the testing. He will have an idea for something else to do. It may be a new magazine—he says he’s got one on the boards, ready to start before the end of 1985—or it may be something altogether different, something to sop up Wenner’s endless energy.

THIS IMPULSIVENESS HAS given Wenner a reputation as a capricious and unpredictable editor. Employees describe his management style as wildly mercurial—one minute he’s feverishly editing, the next he’s out of the office for a two-month stretch. He rarely shows up for work before lunch and often calls meetings that begin at dinnertime and go late into the night.

NEW YORK

"I would definitely love to do another film. I've gotten four calls from the casting agent at Columbia Pictures."

Often, while talking to staffers, he'll start climbing on the furniture, or curl himself up into a ball inside his chair. He is incapable of embarrassment; once, after he got a bloody nose at an Orsini's lunch with Jacqueline Onassis, he came back to the office and bragged about it on the phone to his friends. He has difficulty speaking in complete, structured sentences, and so has become an obsessive memo writer. His office refreshments alternate between Diet Sunkist and Wyborowa vodka, which he often drinks straight from the bottle, and he's been known to eat several

boxes of popcorn a day from the office popcorn machine.

The consequences of Wenner's appetite (he's been seen grabbing food from the plates of dinner companions) are obvious. He's built like a cannonball—five foot six and 180 pounds, much of it a large tire around the middle—and he seems perpetually ready to pop. He gives the impression that he's liable to do anything at anytime, and it works for him. The power he holds over the people around him is almost physical.

Bring up a touchy subject and he'll roll up a pencil in his upper lip and hold it there. Ask him a question while he's chewing on a piece of cellophane and he'll swallow it first and then answer. Give him a piece of bad news and he'll turn his steely blue eyes on you with frightening intensity. He knows how to keep that side of his personality in check when in public, but his volatility is never far from the surface, like the class bully on his best behavior.

"To be an editor," Wenner offers as an explanation of his character, "you have to be very naïve—a kind of openness. You say to yourself, 'Oh, look at that! Wouldn't that make a great article!' A kind of naïveté—to just have a wide variety of interests . . . It's a great love-of-life thing, to be an editor."

He has used those qualities to become a force in the world of magazine journalism—the only major-magazine editor who has retained total control over his publication since the day it started. *Rolling Stone* now has a circulation of 875,000 readers, with an average age of 25. What they get is a slick, mainstream magazine that bears almost no resemblance to the alternative rock 'n' roll fortnightly Wenner started at the height of hippiedom and bears little relation to the interests of a 39-year-old man.

When it first celebrated rock music in the late 1960s, or offered innovative first-person journalism in the early 1970s, or made headlines with scoops in the mid-1970s, it was Jann Wenner's kind of magazine. But today, the music features take up almost the entire front half of the magazine—with articles on groups, such as U2 and the Police, that appeal to people half or a third Wenner's age. And where it once had a franchise on celebrity journalism, it now must compete with



In the early seventies, writer Hunter Thompson invented gonzo journalism for Wenner and Rolling Stone.

magazines such as *People*. In 1984, *Rolling Stone* failed to get interviews with the two biggest acts in rock 'n' roll, Prince and Michael Jackson.

On its recently upgraded paper, *Rolling Stone* now prints ads (at up to \$25,000 a page) for AMC Jeeps, Kahlúa, and Camels, and runs articles like the recent cover story on rock star Billy Idol, where for the first time in the magazine's history all four-letter words were marked off by dashes.

Gonzo journalist Hunter S. Thompson, whose coverage of the 1972 presidential campaign put *Rolling Stone*

on the political map, has all but disappeared—and with him, almost all of the writers who gave the magazine its reputation. True, Tom Wolfe is back, but for the right to serialize his first novel, *The Bonfire of the Vanities*, Wenner had to pay close to \$200,000—too high a price for other national general-interest magazines.

Yet this is what *Rolling Stone* has always been about—the whim that can be exercised by an editor who is also the owner. Unlike other national magazines, *Rolling Stone* publishes such a dizzying array of articles that no single reader could possibly find all of them interesting. Indeed, a recent study of *Rolling Stone* readers by Lee Abrams, a record-industry consultant, took pains to point this out.

Is the Wolfe novel being read by *Rolling Stone*'s audience? "It's not the kind of thing that generates much mail," Wenner says, adding that no surveys have been done on it. Asked to name someone who's had nice things to say about the serialization—and who isn't a good friend of either his or Wolfe's—Wenner can't think of anyone.

Wolfe explains his presence in a youth magazine by saying, "I don't like to think about my audience when I'm writing," and admits that much of the appeal of *Rolling Stone* "is that they indulge the fact that I don't turn in my copy until the very last minute."

Whatever its oddities, *Rolling Stone* clears a profit of close to \$3 million a year, and by 1987, the magazine's twentieth anniversary, Wenner will probably reach his stated goal of a circulation of a million.

FORMER MANAGING EDITOR Harriet Fier left *Rolling Stone* four years ago, but she still has two recurring images of her old boss. One is of the day Wenner got his copy of the new album by a rock group called Dr. Hook and the Medicine Show. It contained a tongue-in-cheek song called "The Cover of *Rolling Stone*."

Staffers say Wenner is often as endearing and sweet as he is capricious or malevolent.

Fier went by Wenner's office and saw him lying on the floor, laughing and listening to the record. As soon as the song ended, Wenner got up and moved the needle back to the beginning of the record and listened to it again. "It was amazing," she says. "He kept listening to it for hours."

The second is of the day Ralph Gleason died. Gleason, a jazz critic who had helped conceive and found *Rolling Stone*, was a sort of father figure to Wenner. On the June afternoon in 1975 when Wenner heard of the death, Fier went to offer her condolences. Wenner's office was dark. Peering in, she finally glimpsed Wenner sobbing alone in the gloom. "I just wanted to hug him," she says.

Her memories suggest the two sides of Wenner—the sympathetic, vulnerable little boy so susceptible to emotion, and the unpredictable editor wrapped up in himself. He switches from one personality to the other so fast and furiously that no one can keep up. "One minute he's the kind of guy you love," Fier says, "and the next minute he's a loon."

"You know what I'd cast Jann as if I were making a movie? You know what he reminds me of?" says actor and movie producer Michael Douglas, who is Wenner's best friend. "I would make him a hired killer—one of those guys who's real charming when you first meet him, but before you know it, he's pulled one of those huge, long-barreled pistols out of his pocket and shot somebody. . . . Yeah, I see Jann as a killer."

People who have worked with Wenner say his most well practiced management skill is finding someone's greatest weakness and exploiting it.

One former editor remembers how Wenner would take the pay sheets for certain authors and arbitrarily reduce the fees: He'd take a check request for \$2,000 for an author's fee and lower it to \$1,990 for no reason. "I used to have to tell authors that there'd been some mix-up, and give them the difference in cash," the editor recalls. "It cost me a lot of money."

Another editor remembers Wenner humiliating him in a room filled with almost two dozen other *Rolling Stone* staffers by taking a piece he edited and screaming about how badly it had been done. "It was ridiculous," he says. "He was saying things, like 'There's too much history in the piece,' that made no sense."

But that editor is still at the magazine, in a high position, as are others who find Wenner's personality and mannerisms hard to understand or accept. And that is because he is often

as endearing and sweet as he is capricious or malevolent.

His engaging side came out the night that *Rolling Stone's* memorial tribute to John Lennon went to press. Wenner came into the office late, after everyone else had left, and wrote a special personal message to Lennon, whom he had considered a friend. "I love you," he wrote. "I miss you. You're with God." But instead of placing the note in full view of the readers, he arranged with the printers for it to appear in the binding of the issue, so that it could be seen only by pulling back the pages. He told none of the other editors. It was a private gesture.

IT IS OFTEN SAID THAT JANN Wenner is a driven man. It is less often said that he is a man who knows how to drive. As with much else in his life, Wenner believes that the only way to drive is to go as fast as possible and find out at the end whether you've survived. He tells

this story of an incident last summer, when he came within inches of death:

"I had this 1978 Ferrari 308GT4, which I loved. This was truly a hot, hot car. Real hot. So I'd be racing back and forth to Montauk early Sunday mornings at seven. I'd get up and it would really be clear. Do you know that strip between Amagansett [where Wenner has a summer home] and Mon-



In 1969, Wenner's small staff included wife Jane, with whom he owns about 80 percent of the company's stock.

tauk? It's deserted then. Very straight. I'd start doing this every couple days.

"Finally, I got permission—I knew someone at the Bridgehampton racetrack—and went up there and was able to go around their track, a 2.8-mile circuit. I was up there one day, I'd gone around eight or nine times, I was making very good time. I stopped, let the engine cool down. I started again. I just made a foolish mistake of not going around the track twice to let the tires get warmed up and sticky. I went into the fastest turn very fast, 95 miles an hour, and I went off into the gravel, and then the car hit a rut in the gravel, and it

THE BONFIRE OF THE VANITIES

TOM WOLFE

CHAPTER I
Yo! Goldberg!

AND THEN say what? Say, 'Forget you're hungry, forget you got shot inna back by some racist cop—Charlie was here! Charlie come up to Harlem—' "No, I'll tell you what—' "Charlie come up to Harlem and—' "I'll tell you what—' "Say, 'Charlie come up to Harlem and gonna take care a

Do Stone's readers go for Tom Wolfe's \$200,000 serialization? "It's not the kind of thing that generates much mail," says Wenner.



turned over. It happened way too fast to be going 'Ahhhhhhh!' or having my life flash in front of my eyes.

"I got upright, and I got out of the car... got out, walked away. The car was totaled."

Wenner has a great gift for walking away from accidents. He is, after all, known to most people only as the successful publisher and editor of *Rolling Stone*; even the average reader of his magazine is probably unaware of the failures that Wenner has been associated with since the day he got his first penny of profit from *Rolling Stone*.

"With a single-minded thinking about *Rolling Stone*, it would be a lot further along than it is today," Wenner says in a moment of reflection one afternoon, sipping vodka from a glass. "A more obsessive approach would have made it a much bigger and stronger publication." He pauses to take another sip, then adds, "I'm not driven in that way."

A look through the list of Wenner's varied ventures supports this. When he was ten, he and a couple of buddies started a neighborhood newspaper called the *Weekly Trumpet*; it was a great success, causing a stir on the block because Wenner reported on a couple who were getting divorced—a couple who didn't expect to read about it in any paper, much less the *Trumpet*. But after eight issues, Wenner got tired of it, so he and his pals shut down the operation, pulled out the shoe box with the profits, and divided the \$14 among themselves.

He grew up in suburban Marin County, north of San Francisco, where his parents started a baby-food business and his mother became a hippie before it was fashionable and then moved to Hawaii after the marriage broke up. In 1963, Wenner began attending the University of California at Berkeley and wrote a rock-music column for the school paper under the pseudonym Mr. Jones.

He stayed until 1966, when he dropped out and started up *Rolling Stone* with Gleason and a young woman named Jane Schindelheim, whom he married in 1968 and with

whom he owns almost 80 percent of the publishing company's stock.

On the surface, it appeared that Wenner and Gleason had simply come up with an intelligent magazine for people with a passion for rock 'n' roll. But with a quarter-fold layout that allowed Wenner to highlight a cover subject each issue, he also had a way to reward or punish famous people.

"It's only natural that most of my friends are in the entertainment business," Wenner says. "And when something they're doing is news, there's no reason not to put it in the magazine." So Wenner went in search of interviews and friendships with the rock stars he worshiped, and when the record industry fizzled in the late 1970s, he began shifting his focus to politics and movies. Where he once counted Boz Scaggs and the Grateful Dead among his friends, today he prefers to mention people such as Kenneth Lipper, the former

deputy mayor, and Douglas as his closest buddies.

MOST OF THAT SHIFT came about when Wenner moved the magazine to New York, in 1977, at a reported cost of \$2 million. Wenner rented spacious offices on Fifth Avenue at 58th Street that look out at Central Park and the city skyline. He bought a beautiful three-bedroom apartment on East 66th Street and furnished it with expensive art—much of it religious, including an odd and unexpected assortment of crosses and a Gothic stained-glass window. He spent time at Elaine's, made friends with Jacqueline Onassis, and rubbed elbows with Norman Mailer at parties. He got to know Diana Vreeland and Bella Abzug; both of them were written about in the magazine. Indeed, even before he moved the magazine to New York, he had become so enamored of politics—and its potential social cachet—that he threw a bash for Jimmy Carter during the 1976 Democratic convention that remains one of the legends of the New York party scene. Warren Beatty and Katharine Graham were among the celebrities who stood outside among a frenzied mob trying vainly to get into the mob scene inside.

But politics never satisfied him fully, nor, really, had any other venture, including *Rolling Stone*. Profits were always coming in, and Wenner could never resist putting them into another project. Soon after *Rolling Stone* began, Wenner bankrolled two magazines—*Earth Times* and *New York Scenes*. Neither lasted a year. In 1977, just before moving to New York, he started *Outside* magazine, a sophisticated monthly aimed at the young outdoors crowd; he produced a year's worth of issues for nearly \$3 million and sold it to Mariah Publications—reducing his loss to \$400,000 and en-

He inevitably gets bored — with movie deals, TV deals, radio deals, even *Rolling Stone*.

sureing that the idea would live on past the time span of his devotion to it.

In 1979, Wenner signed a three-movie deal with Paramount Pictures that gave him \$150,000 to develop three scripts, for which he would be the executive producer; none of them has ever been made into a movie, and Wenner admits he lost interest in the project after a while. There was also talk of a deal for a Paramount-syndicated *Rolling Stone* TV show; but again, in the words of a business associate who helped put together the deal, "Jann just got bored with it and walked away."

Wenner also helped create a *Rolling Stone* radio syndicate in 1981 that some people think could have been worth many millions today, but two years after starting it, Wenner broke it up and sold it "for a lot less than it was worth," says a *Rolling Stone* insider.

If Wenner ever seemed on the verge of a real, long-term success, it was with *Look* magazine—the fortnightly that had folded once and was resurrected by French publisher Daniel Filipacchi in 1979. He installed Wenner as editor-in-chief and publisher, paying *Rolling Stone* a \$50,000 monthly fee plus contingent royalties to put *Look* out. Wenner's three issues looked as smart as anything he'd ever done, but only six weeks after Wenner was hired, Filipacchi pulled the plug. It would have cost Wenner \$10-million to buy out the Frenchman and his group of investors—and even the impetuous spender Wenner couldn't bring himself to write out that kind of a check, especially at a moment when *Rolling Stone* was just recovering from *Outside* and the move to New York.

"They said they had the money," Wenner moaned to *Newsweek* at the time. It is the only time that Wenner has been the victim of anything but his own boredom.

Jann Wenner is scooping up the last of his blueberry tart at Elio's, where he likes to go with friends like Richard Gere. He is trying to remember the title of his favorite book. "It's by Robert Stone," he says finally. "It's called *A Flag for Sunrise*." Asked whether *Rolling Stone* has ever published an article by Stone, he says matter-of-factly, "Nope." But less than four years ago, the magazine did print a piece

by Robert Stone, commissioned by former managing editor Terry McDonell; "Jann only remembers the big ones," McDonell says, smiling. That was during a period when the magazine was moving farther away from the confines of rock music and toward a more "adult" brand of journalism.

At the time, the magazine's executives were arguing that the 18-to-34 audience they wanted was no longer interested primarily in rock music; articles about movie personalities, and even fiction, were the way to keep the readers around as they got older. Indeed, general manager Kent Brownridge, explaining the shift away from music, told the *Wall Street Journal* in June 1981, "We had to deliver a more high-quality reader. The only way to deliver a different kind of reader is to change editorial." And that shift—marked by a significant increase in non-music covers—led to the healthiest years in *Rolling Stone*'s history. In 1981, ad revenues rose 34 percent from the year before; in 1982, the increase was 20 percent; in 1983, the growth was 25 percent.

But by the middle of 1984, Wenner returned to *Rolling Stone*'s offices full-time to help reposition the magazine once again. According to sources, Wenner fired managing editor David Rosenthal because he hated rock music (others say Rosenthal quit because he was dissatisfied with the direction of the magazine). Wenner replaced him with Bob Wallace, from *Newsweek*; Wallace had started his career as a fact checker for *Rolling Stone* in 1974. Wenner ordered him to move the magazine away from movie coverage and back to music. (Wallace is the latest in a long line of managing editors—the record-holder kept the job for three years, and many of them left under unpleasant circumstances.)

"Jann is back at the magazine all the time now," says Brownridge. "You can see it in the new attention to music, the putting of music up at the front, the redesign. We're getting back to what *Rolling Stone* has always been about, and that's music."

Wenner's justification is a bit more direct. "People's inter-



Should Wenner have struck a deal with John Belushi's widow? "This is a kind of sin against the Holy Ghost," says author Bob Woodward.

ests change a lot," he says. "You get a Michael Jackson or a Prince and suddenly everyone's buying records and listening to them, going to concerts, all that. And they want to read about music again, more than they did."

These days, Wenner has also started putting money into focus groups. Wenner, Wallace, and various business people watch random groups of ten *Rolling Stone* readers around the country as they vote on a series of hypothetical cover subjects. The readers have rejected such people as Meryl Streep ("too cold") and Cher Bono ("plastic"), and opted for people such as Jack Nicholson ("the kind of guy I'd like to have a beer with"). Almost everyone at the magazine swears by the focus groups—except Wallace, who refers to them as "hocus-focus" and thinks they're off the mark. Others are blissfully unaware of the groups. Tom Wolfe, whose name has been on the cover of every issue since his novel began appearing, praises Wenner as "the kind of guy who doesn't go out and survey his readers to find out how to put out a magazine."

WENNER'S RETURN TO the magazine as full-time editor has resulted in the usual number of editorial controversies—the most celebrated being his battle with Bob Woodward of the *Washington Post* over a piece last summer on *Wired*, Woodward's biography of comedian John Belushi. The article, by Lynn Hirschberg,



In Perfect, Wenner has the third-largest role, after John Travolta and Jamie Lee Curtis.

sorted out the many complaints from show-business celebrities and Belushi's widow, Judy Jacklin Belushi, about Woodward's reporting and his emphasis on Belushi's drug use; it ran as a cover story and generally sided with Woodward. Nevertheless, Woodward—who got a copy of Hirschberg's original manuscript from a *Rolling Stone* staffer—wrote a five-page, single-spaced letter to Wenner, charging that the magazine altered the piece to satisfy the complaints of Belushi's widow over the way she was quoted.

John Travolta believes that Wenner could be an actor if he wanted to. So does Wenner.

"I've edited a lot of pieces for the *Washington Post*," says Woodward. "This is a kind of sin against the Holy Ghost—to alter the findings of the reporter unless the reporter says, 'You're right, my findings go the other way.' And one thing I've never had, to my knowledge, is anyone as distressed as [Hirschberg] was about what happened."

One fundamental issue is whether Wenner ought to have struck a deal with Judy Belushi that allowed her to check her quotes in exchange for the reporter's access to her and to change them regardless of the reporter's opinion. Wenner claims that this is standard procedure at *Rolling Stone*—and, indeed, he makes the same demands when he gives interviews.

The irony of the debate is that Wenner himself has had the reputation of being a heavy user of cocaine in the past. One former high-ranking editor at the magazine swears to having seen him snorting cocaine virtually everywhere. Wenner admits that he was a drug user in earlier days. "Anyone growing up during that period of the 1960s had exposure to it," he says. He adds, though, that he no longer uses any drugs.

Woodward's allegations aren't the only horror stories about Wenner's editing and management style. One editor recalls Wenner requesting the dismissal of another editor because she had recently moved in with a man who was making a lot of money. ("Utter nonsense," Wenner says.) Another time, he refused to hire a music editor from the staff of another magazine; the only reason he would give for his refusal was that the editor was not good-looking enough to work at *Rolling Stone*.

Over the years, Wenner has lost virtually all the writers who once gave *Rolling Stone* its journalistic cachet. But even after they've gone, they remain preoccupied with the man they so love to attack. A group of former *Rolling Stone* editors and writers meet once a month at Tony's Italian Kitchen on the Upper West Side. They call themselves the *Rolling Stone* Chowder and Marching Society and share their obsessions about the magazine's direction. One of them, a celebrity-profile writer named Timothy White, still dreams of the day Wenner will take him back under his wing.

"I know in five years I'll be out somewhere," imagines White, "and Jann will come up to me and say, 'Timbo, you're on the case.'"

Tom Wolfe, who published in *Rolling Stone* the first version of what later became *The Right Stuff*, is one of the few who has remained a loyal contributor. In trying to explain what makes Wenner a "great editor," he touches on exactly what makes him such an odd one to many others—the fact that Wenner doesn't really do very much editing. "Jann is one of those editors who knows that you should either tell a writer to do it all over again, or just leave it pretty much the

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ESPRIT



Luisa Bezzi
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When I was a little girl in Rome, I dreamed about coming to America. I have an American dog named Teresa, who's a Scottish terrier, but she doesn't understand English because I only speak Italian to her. When I'm not traveling on business (7 months a year) I like to be with fish so I go snorkeling or scuba diving. I think I have a style that's instinctively new and unpretentious. When I get angry, I say brutal things.

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way it is," Wolfe says. Has Wenner ever told him to do something over? Wolfe laughs and says, "I don't think so."

JANN WENNER IS EVERY-where you look. It is a rainy Friday night in December, and Wenner has rented the Harkness mansion on East 75th Street for the *Rolling Stone* Christmas party. He has also brought over enough television sets

to make certain that when he shows outtakes from *Perfect* everyone will be able to see them from anywhere in the room.

He knows that this will be his moment of glory; his face will show up on the screen, right there next to John Travolta's; everyone will laugh, and everyone will applaud, and Wenner will beam and turn slightly red.

By 10 p.m., the place has just about filled up with guests, many of whom are wearing black tie, as the engraved invitations suggested. Wen-

ner climbs up onto a platform in the main room, where, in addition to several television sets, there are two huge screens so that everyone can see him.

A fat, sweaty man in warm-up clothes appears on the screen swiveling his hips and grinning into the camera; the 400 or so guests realize that this is Wenner they are watching, and the room bursts into squeals of laughter, loud and unending. Wenner is standing on the platform, alternately watching the screen and the crowd, laughing himself, thrilled at the response. And what makes him happiest of all is that for this one moment everyone in the room—old enemies he has invited anyway, celebrities he counts among his friends, and people who work for him today—is laughing with him, focused on his larger-than-life image on the screen.

Jann Wenner loves being in this movie; he also loves playing the role of reluctant star. John Travolta was the first to think Wenner might be right for the role of Mark Roth. Protesting all the way, Wenner flew to California for a screen test.

"He was terrific," remembers director James Bridges, "a natural." Still, Wenner says he was hesitant, and his wife was against the whole business.

"So one day," says Travolta, "I was up in the *Rolling Stone* office, and I sent Jann a note on the office computer. It said, 'Jann, come star with me. John Travolta.' I knew I could get him to do it by appealing to his ego. He has a large ego, like anyone in his line of work."

The story of *Perfect* is roughly this: A *Rolling Stone* reporter named Adam Lawrence is assigned an article on the

growing number of health clubs. He goes to Los Angeles to do the piece and falls in love with an aerobics instructor played by Jamie Lee Curtis. They sleep together, and now Lawrence thinks his story is compromised. He writes a softer version of the piece, the editor calls it "a piece of s - -" and orders it rewritten by somebody else.

Meanwhile, reporter Lawrence is being sued by a man named McKenzie—loosely based on John De Lorean. (The screenwriter of *Perfect*, Aaron Latham, wrote both the original "Goodbody" piece and an interview with John De Lorean for *Rolling Stone*.) The resolution of the movie has to do with the settlement of the legal case and making sure that

everyone lives happily ever after.

Those involved in the movie are now predictably positive about Wenner's performance, and director Bridges actually believes he'll get more parts as a result. The producers of *Miami Vice*, in fact, have expressed interest in having him on the show.

"I think Jann could play a lot of roles," Bridges says. "He's certainly not limited to playing himself." (Wenner has already proved that to a limited audience. Those who

went to Chadwick high school with Wenner may remember his performance in the title role of *Dr. Faustus*.)

Travolta also believes Wenner could be an actor if he wanted to. So does Wenner. And if one judges by his circle of friends—Travolta, Douglas, Gere—Wenner would find it an easy world to live in. Wenner and wife Jane traveled with Gere and his girlfriend, Sylvia Martins, to the Caribbean last Christmas on a rented yacht, and four years ago, when Wenner was separated from his wife, he moved into Gere's Greenwich Village apartment for several months.

In keeping with Wenner's way when it comes to making friends, he has put Gere on the cover of *Rolling Stone* twice and will do so again this year. "I love Jann, he's very sweet," Gere says.

Richard Gere may be one of Wenner's best friends now, but he still doesn't know whether Wenner wants to do another movie. Wenner does. "I would definitely love to do another film," he says late one afternoon in his office, drinking straight vodka and sitting behind his huge, near-empty desk. "I've gotten four calls from the casting agent at Columbia Pictures."

He pauses, and his eyes wander to the spectacular view of Central Park. But instead of the view, Jann Wenner sees his latest nightmare—the decline of a movie career.

"Last night," he says, "I was watching *Trapper John, M.D.*, and I saw that actor Dennis Christopher. Remember him? What was that big film of his? . . . *Breaking Away*. Yeah. What a tragedy! God, there he was, on *Trapper John, M.D.*!"



He plays the editor of *Rolling Stone* in the film, but director Jim Bridges says Wenner "could play a lot of roles."

Bernays CAFE



STATE OF THE ART

THE COOL HEAT OF 'MIAMI VICE' BY JOHN LEONARD

Postmodernist
art (left) and
shoot-'em-up
action (right)
on *Miami Vice*.



DON'T BE SURPRISED IF your children are watching a cop show and it isn't *Hill Street Blues*. When something odd is going on, the children are usually the first to know. And the children, 20 million of them, are staying home on Friday nights to look at *Miami Vice*, a cop show that seems to come from the land of postmodernist dreams.

On paper, NBC's shoot-'em-up doesn't seem odd at all. It seems, in fact, almost a throwback to the shows of yesteryear, to the male-bonding and loyal-buddyism of two brave detectives in a world gone

wrong, just like *Dragnet* and *N.Y.P.D.* and *The Streets of San Francisco* and *Adam-12* and *Hawaii Five-O* and *Starsky and Hutch*: kiss-kiss, bang-bang, zoom-zoom.

Crockett (Don Johnson) is white, a homegrown good old boy; his wife left him and his alligator stayed. Tubbs (Philip Michael Thomas) is black, a New York cop who came to town to dance on the head of a Colombian drug dealer who wasted his brother; he stays in town because why not? Naturally, Crockett and Tubbs team up to go undercover against the usual assortment of slime-balls and sleaze-bags. They report to the Hispanic

NEW WAVE TV: *On Miami Vice, cop show meets music video meets car commercial. The camera has the switchblade jitters, the music is hot and hard, the art cool as mercury—murder made aesthetic.*



Good old boy: Crockett (Don Johnson). *His wife left him. His alligator stayed.*

Lieutenant Castillo (Edward James Olmos), who never smiles.

It isn't fair to say that every episode of *Vice* involves the smuggling and the selling and the snorting of cocaine. In the company of Crockett and Tubbs, we also meet pimps, prostitutes, and pornographers, as well as an FBI man going sour, an arms dealer peddling stolen Stinger ground-to-air missiles, and a Chinese Nationalist general moving opium out of the Golden Triangle with the help of a CIA agent. But all these people either snort from time to time or look as if they needed to. This could be tiresome, if something else wasn't going on.

Something else is. Undercover, nothing is as it seems or should be. Crockett and Tubbs don't look like cops, and Castillo doesn't look like their lieutenant, and Miami doesn't look like Miami. Crockett in his mauve T-shirt looks like Dustin Hoffman without a sense of humor, as if his entire skull were constructed out of teeth and all of them were gnashing. Tubbs, with his Caribbean curls, seems too black-angelic for the nasty business he is in, too cool-dude to be altogether serious about smugglers and porn. And why are they dressed up like Italian movie directors, in designer clothes straight off the racks of Armani and Versace, no belt, all pleats? And where did they get the clothes—and the boat and the Ferrari—on cop pay?

Castillo, with his pocked face and his hard and inky eyes, seems to have wan-

dered in from one of the bleaker Bergman movies. He knows the corruption of the world; he will punish with a sword. In his narrow black suit and narrow black tie and narrow black mustache, he looks like a sinister umbrella.

As for Miami, it is dream city. Visual reference is made to everything that should be there—water traffic, jai alai, condominiums, shooting alleys, dog racing, palm trees, many, many legs hanging out of many, many bikinis like so much pasta. But all is seen through filters of psychedelic lollipop, dissolved in montage, piled under by superimpositions of the ghostly and the slick, angled at from stars and sewers—a surreal sandwiching of abstract art and broken mirrors and picture postcards and laboratory slides and revolving doors. The soundtrack—Cyndi Lauper, the Pointer Sisters, Lionel Richie, the Stones—bullies us into knowing how to feel. Miami—impossibly peach-colored or bruise gray or sleazy puce or stainless steel, San Juan or Shangri-la—is whatever the camera wants it to be, whatever the music is singing about, and so is murder.

DOES THIS SOUND LIKE AN hour-long video? Well, it looks like one, too. (It will be one soon, and a soundtrack will be released next month by MCA.) And it looks, as well, like the fanciest of commercials, especially for cars—sometimes

indistinguishable from the Dodge and Toyota spots. And yet it is a cop show. And that is what *Vice* is about: state-of-the-art television. Cop show meets music video meets car commercial, in cobalt blues and greens. The art director, Jeffrey Howard, prepares storyboards before many of the scenes are shot, so that the bridge at night is lined up just so with the speeding motorboat and the fuzzy streetlamp; so that when the Thunderbird decides to park in front of the hotel it will look as if it had been planted on the square, like a Henry Moore, after fearful deliberation; so that when a body falls on a carpet, it falls like a liquid shadow instead of a sack of garbage.

Pick a murder, any murder. The camera is looking through the balusters of a staircase. The balusters are white, and so are the mounting treads, and so is the wall behind them, and so are the shoes and the suit of the bad man—all angles and hinges, cocked at the elbow and the knee—who is climbing his diagonal with a clutch of flowers and a hypodermic syringe. When the man in the white suit kills the woman with the black face, her eyes open and the room tilts, spilling the bed into the mirror, which is looking at a door of blank white light. This is art, all right, but is it murder?

The camera seems to be wondering, too. It has the switchblade jitters, as if all this white-on-white and these 45-degree angles were a little too perfectly composed. Murder ought to be messier, especially because the music is hot and hard. (The music is almost always hot and hard, while the art is as cool as mercury.) The camera jump-cuts across town, to a sex scene with Tubbs in slow motion. (This is corny, like synchronized swimming; the lens is embarrassed.) It jump-cuts back again, bending some lines in plate glass, looking at the hood of a car sweat in moonshine. (A theory of optics is being tested.) It dabbles in pastels, to cool the retina. (Where the cops live, where Castillo glooms, the walls are verdigris or Veronese green, to show off Crockett's mauve T-shirt: No earth tones need apply to *Vice*.)

The camera is as nervous as the rotating light of an ambulance, swallowing the body of the black woman on a tongue of white stretcher. (When *Vice* isn't going to a hospital, it's going to airports and hotels, anywhere the bodies are stashed.) The camera wants to be human, but it can't help itself. It will compose and frame whatever fretting of raw edges suggests low life. It sees through a moving

grid, like computer art. It's *The White Album* of Joan Didion instead of the Beatles: murder made aesthetic.

LAST FALL, I BABBLER ON about the "French feel" of *Vice* ("Television: Evil Under the Sun," October 8). It was, I said, Post-Impressionist painterly, colors and shapes in violent motion, a kind of rock video for the bloodshot eye. Thinking about it was pointless, I said: Instead, enjoy.

Now I wonder. Ought we to enjoy so much a pop-cultural art form so Post-Impressionist, postindustrial, postmodern, Post Toasties? Why does *Vice*'s formula narrative bother me so little when I've been writing and reviewing narrative most of my life?

Ever since Anthony Yerkovich, a *Hill Street Blues* stalwart, wrote the two-hour pilot for *Vice* and then jumped ship, the show has lurched along without any literary coherence to match the cool look and the hot sound. Why not a cobalt prose? Michael Mann, *Vice*'s 41-year-old executive producer, once upon a time turned out some cobalt prose for the old *Police Story* anthology series and more or less invented the *Vice* look in his underrated 1981 feature film, *Thief*. He cheerfully concedes the need for scripts as "adventurous" as the blissed-out camera work in which his people specialize. He wants writers who have never before written for the medium, who haven't burned themselves out "after five years of Pavlovian conditioning by episode television."

Mann is having trouble finding these writers. They write and sell a snappy pilot and then move on to become executive producers themselves. He got an enigmatic hour recently out of Miguel Piñero, the playwright whose Off Broadway *Short Eyes* won an Obie and a New York Drama Critics Circle award in 1974. (Piñero has also starred in several *Vice* episodes as the sinister Calderone, the prince of the Colombian drug trade who wasted Tubbs's brother.) And he is talking to novelist Tom McGuane—*The Sporting Club, Panama, Ninety-Two in the Shade*.

But maybe *Miami Vice* is postliterate too. Nobody on the program—certainly not Castillo—will ever bother to explain the behavior of the "perps" in psycho-babble; nobody—certainly not Crockett—cares whether their mothers loved them or they couldn't get it up; nobody—

certainly not Tubbs—is interested in their feelings or their ambivalences. Leave that to *Hill Street Blues*, which is as busy as a Balzac boardinghouse with its hand-held cameras and its moral compunctions. On *Vice*, perps are perps, and cops stomp them, and because the world is corrupt, the cop makes up his own rules as he goes along.

Meanwhile, back in Universal City, Michael Mann is talking about Eisenstein and Bertolucci and how he wants "an almost operatic dialectic." He also talks about demographics—the 20 million

Miami on the vice squad's \$429-a-week take-home pay. "These guys don't wear leisure suits. That's ten and fifteen years out of date. That's the San Fernando Valley mentality." Mann's own California mentality is workaholic: Each *Vice* episode requires seven days of shooting in Florida and three weeks of editing—the average show is done in two weeks—in California. In California, "we don't look like anybody on the show; we look fat, exhausted, infirm, depraved, the walking dead."

Todd Gitlin, the Berkeley sociologist who wrote *Inside Prime Time* and *The Whole World Is Watching*, takes a dim view of all the flashing frames. *Vice*, according to Gitlin, "looks astonishing. But we get a kind of blankness. One big thing in the new visual culture is dissociation through juxtaposition. Things are just there. Anything belongs with anything else. A cop holds a gun against a blue stucco wall with a strip of chrome off to the right. What does it mean? Anything it wants to mean."

Gitlin's graduate students are writing papers about "the iconic figure of the Vietnam vet" on prime-time television. It is suggested to him that *Vice* "feels" somehow like Vietnam, at least the Vietnam we carry around in our heads after reading reportage like Michael Herr's *Dispatches* and novels like Robert Stone's *Dog Soldiers*: drugs and rock and the green places of the world in flames. "There's a haunted sense," says Gitlin. "Whatever the war was about, it isn't over. Now, starting with *Magnum, P.I.*, the Vietnam vet is the hero instead of the psychopath. Look at *The A-Team*. We've got loners fighting for the right, but

off to the side. In a corrupt age, they make their own rules. The system doesn't work, so cut corners. Miami is a good place for this. It's a sort of 'air lock' zone between us and the brown skins, the heart of darkness."

Speaking as an ante-postliterate, I'd like to see Elmore Leonard and Joan Didion and Sam Shepard and Michael Herr writing for Michael Mann and saying something about a world that wasn't closed and framed. Maybe not Robert Stone, because Stone is a moralist, and a moralist doesn't belong in Mann's Miami. But, of course, all these people have already written their books, trying to make art out of murder. They've had their say. Along comes *Vice* to dazzle, not speechify: There is no murder; there is only art.



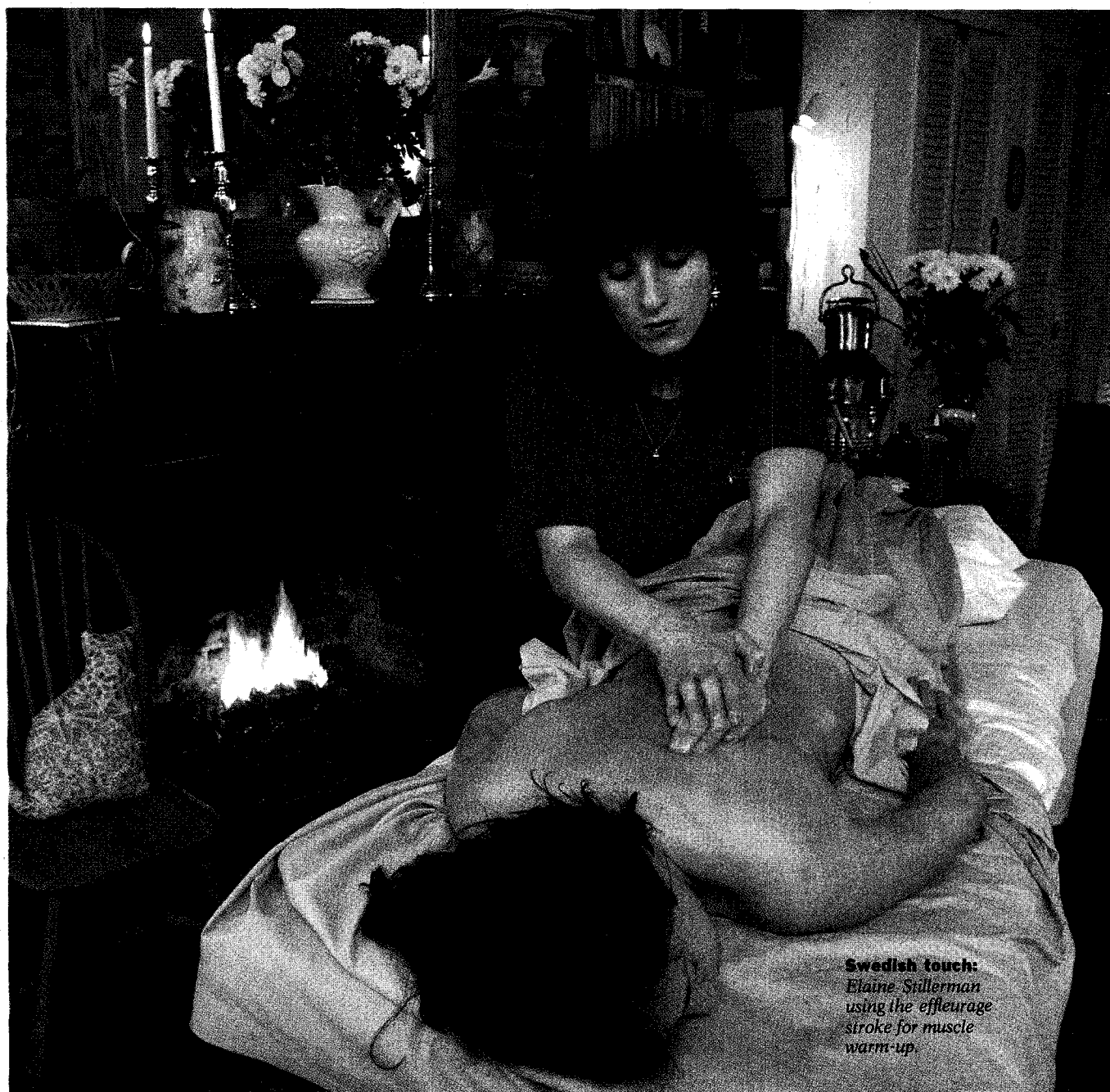
Mr. Cool: Philip Michael Thomas as Tubbs.

Vice-watchers, who two weeks ago gave it a 27 percent audience share, are mostly urban, mostly under 35, and they don't really want to stay home on Friday nights with their disposable income. This is why *Vice* will move, with the blessings of the advertising agencies, to another night this fall.

MANN HAS BEEN AMONG young New York detectives. He knows about their music and their clothes and the cars they would like to drive (Ferraris), and he explains that under this nation's laws anything that's contraband can be confiscated by law-enforcement officials, and "that's how we rationalize" Armani and Versace and Ferrari in

Ay, There's the RUB

BY JANE GOLDMAN



Swedish touch:
Elaine Stillerman
using the effleurage
stroke for muscle
warm-up.

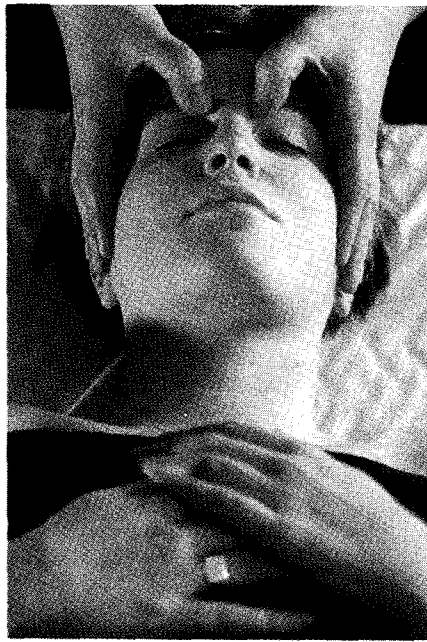
THE CALMING JOYS OF A GREAT MASSAGE.

HOW'S YOUR LOWER back—kind of strained and aching? Shoulders hunched? Neck tight and stiff? Think how it would feel to have those muscles kneaded, stroked, and coaxed into letting go, your tensions dissolving, your poor, cramped body surrendering in bliss. That's the promise of a professional massage. Don't snicker—I'm talking about *legitimate* massage, a modern version of the old laying on of hands. Proponents say it not only relaxes, but increases circulation, improves muscle tone, and helps heal old injuries and prevent new ones.

That is, if you get a good one. There is such a thing as a bad massage. I had one from a woman who tried to loosen me up by tiptoeing around the massage table and ambushing me with surprise pokes in the shoulders. Another was administered by a Brunhild-type masseuse whose portable tape player thundered Wagner in my ear while she slapped me around like a dockworker handling cargo. Every now and then, she'd grab hold of the fat around my hip and bellow, "Tsk! At your age!" and then slam me back down on the table. And then there was the masseur who moved with the flourish of Ed Norton signing a check—but every time he touched me, he made me so tight that when it was time to go I had to ease off the table like Nick Nolte in *North Dallas Forty*.

To get a massage that lives up to your expectations, you want somebody you can trust and whose manner you find appropriate (after all, you'll be lying naked on a table while you're being worked on). I've put together a list of masseurs and masseuses who are very good at what they do. They're not necessarily the best in town—massage is too subjective an experience to attempt a list like that—they're simply the best I found after three months of research. (The individual practitioners I chose to evaluate had all been recommended to me by people who could vouch for their expertise.) One better-known studio is mentioned here *because* it is so well known, even though I was not happy with the massage I got there. Except where there's a note to the contrary, all of the masseurs and masseuses I've recommended treat both women and men, and all are licensed by the New York State Education Department. At every place listed here, you must call for an appointment.

An unskillful massage can have uncomfortable consequences. "Most of the problems associated with unlicensed practitioners," says Catherine McWil-



Shiatsu touch: *This unblocks the sinuses.*

liams, chief physical therapist at Lenox Hill Hospital, "have to do with their lack of knowledge of the structure of the underlying tissues and their giving too strong and aggressive a massage." Dr. Patrick O'Leary, chief of the spine section at the hospital's Department of Orthopedic Surgery, agrees. "A lot of people benefit from massage," he says. "The idea's not to stop someone from being treated but to tell him to use caution. If he's healthy and gets a gentle massage, that's fine, but any underlying condition—a tumor of the spine, say, or a herniated disk, or osteoporosis, or sciatica—can be adversely affected by a vigorous massage. Some people even massage with their *feet*—they walk on your back! That's *not* a good idea. If you have an underlying medical condition, you should check with your doctor before having a massage. And certainly it's better to be treated by a trained practitioner."

It makes sense, then, to put yourself in the hands of somebody who has passed the New York State licensure examination after at least 500 hours of training in anatomy, physiology, pathology, kinesiology, hygiene, first aid, cardiopulmonary resuscitation, Swedish massage, and shiatsu. But remember: A license does not guarantee excellence. As I mentioned, I've had some awful sessions with fully licensed practitioners. And I've had wonderful sessions with extremely talented people I later learned were not licensed. My first thought was that technique should triumph over accreditation, and these people should be mentioned in this roundup. But in a spasm of prudence, I reluctantly excluded them:

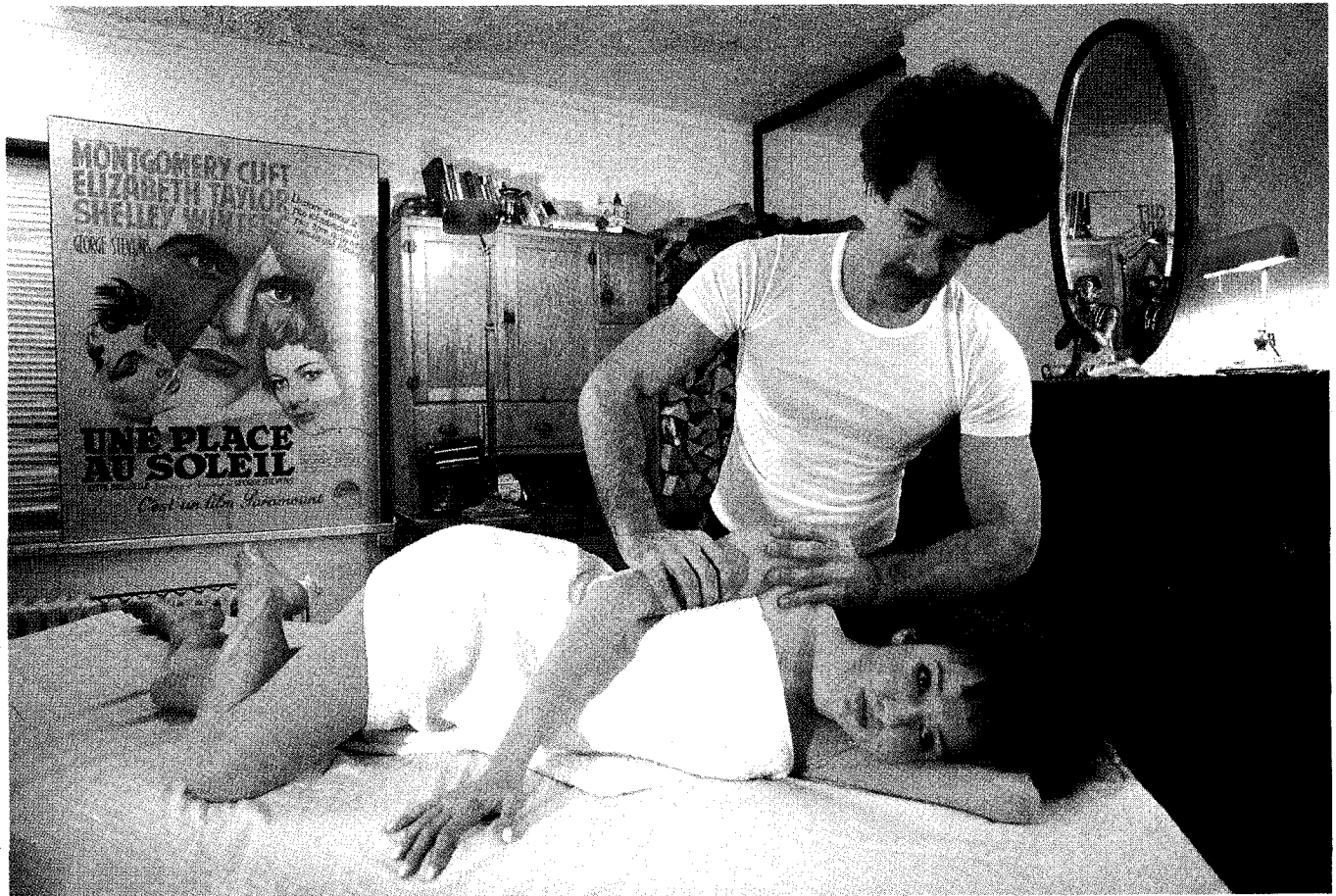
While these unlicensed practitioners were terrific for young and healthy me, I couldn't assess what consequences their lack of state-approved training would have in different and more difficult cases. (Besides, practicing massage without a license is a Class E felony in New York State—though prosecutions of unlicensed people are rare.)

Not every masseur or masseuse at every salon or health club you visit will necessarily be a licensed practitioner; if you care about this, you can ask for one, of course. To check whether somebody who's been recommended to you is licensed, call the State Education Department's Division of Professional Licensing Services at (800) 342-3729. If the line isn't busy or the computer isn't down, the division will be able to verify a name or license number for you. To register complaints about misconduct by a state-licensed practitioner, call the State Education Department's Office of Professional Discipline, (800) 442-8106.

A good referral source is the Swedish Institute, one of two local schools from which masseurs and masseuses must graduate in order to qualify for state certification. Dolores Cannella, the placement director, will refer callers to qualified practitioners. If you like, you can get a session with an instructor right at the Swedish Institute or, for medical massage (to help such conditions as rheumatoid arthritis, migraines, and muscular and skeletal damage), with a third-semester student at the institute's special P. H. Ling Clinic (page 50). The Ling Clinic cautions that people who have varicose veins or high blood pressure, or are in the early stages of pregnancy, should point this out to the practitioner, who will need to change his technique accordingly.

Many of the people recommended in this article work out of their apartments. You may be thinking, "Gee, I don't want to be taking off all my clothes in some stranger's house." That's reasonable, but a good practitioner will do his best to make you feel relaxed, and for my money, going to someone's apartment is a lot more comfortable than shuffling around the ninth floor of Elizabeth Arden in pink robe and paper slippers (more on that later). If going to the practitioner's home just doesn't appeal to you, however, you may decide to have your massage at a salon or health club, or choose a practitioner who will make an "outcall"—a house call. Most charge substantially more for this service. At a salon or health club, it's customary to tip; for an hour's massage, \$3 to \$6 seems reasonable. None of the individual practitioners listed here accepts credit cards; a few will take personal checks.

SWEDISH MASSAGE: DEEP MUSCLE-KNEADING.



Relaxing Swedish massage: Richard Andelman works on Paige Dana, a dancer in *Cats*.

DIFFERENT STROKES

THE BEST-KNOWN massage "modality" (holistic for "style") is Swedish massage, the traditional muscle-kneading with which most people are familiar. It makes you feel great; it's also the therapy that doctors sometimes prescribe to treat stress-related disorders or to facilitate rehabilitation after fractures.

In a typical session, you'll strip completely or, if you prefer, leave on some underclothing. You'll hop onto a massage table and the masseur will cover you neck to toe with a sheet, towels, or both. (For ease of explanation, I'm using "masseur" and "he," rather than "masseur or masseuse" and "he or she.") He'll work on one area at a time, leaving only that area exposed and the rest of you under the covers. He'll apply a little oil to your skin for lubrication and begin with gentle strokes, such as the gliding *effleurage*. Then, as you warm up and relax, the masseur will work "deeper," meaning harder, working more of the muscle.

He'll use various strokes, such as *petrissage*, or kneading, to get as close to the bone as he can. He'll probably end with *tapotement*, or tapping—the quick karate chopping that masseurs in boxing movies use. The whole treatment can last anywhere from half an hour to an hour and a half, and if you've had a good one, your body will be loose, relaxed, and maybe a little sore—as if you'd had a hard workout.

Shiatsu is different. *Shi* means "finger" in Japanese; *atsu* means "pressure." In shiatsu, there's no kneading, no stroking—just the application of pressure at points along specific "meridian lines," or channels of energy, that proponents of shiatsu believe run up and down the body. At a typical session, you'll leave most of your clothes on. The practitioner will apply pressure—with fingers, knees, forearms, feet—to the pressure points, some of which will hurt like hell. The practitioner says that the pain you feel as he presses on a particular point is evidence of blocked energy, and he'll press on, encouraging you to exhale, groan, scream. Later, he'll return to the spot, and if he's done his job, you will no longer feel pain when he applies pressure—evidence, he says, that the point is

now unblocked. (For a while, I suspected I'd simply gone numb.) The effect of shiatsu is cumulative, and regular treatments will supposedly keep the energy flow unimpeded, making the patient stronger, healthier, and less susceptible to disease and injury. I found Swedish massage to be a much more pleasant experience while I was being treated, but shiatsu much more gratifying after I was off the table. Shiatsu left me with an all-around feeling much closer to the floating, "wet-noodle" bliss that I'd always hoped massage would give me.

There are other kinds of massage. Reflexology is a form of finger-pressure massage that deals with the feet, ears, and hands. Different points are thought to correspond to different organs and parts of the body. That's why pressing the tops of the toes is supposed to affect the sinuses. Aroma therapy incorporates herbal medicine into massage with the use of selected oils. Polarity work is another kind of "energy balancing." Frequently, practitioners use many different styles, and you'll get a little reflexology, a little shiatsu, and a little Swedish massage all in one session.

There are those who say a massage can be either invigorating or sedating, but

only once did I find myself invigorated. After most of the good treatments—Swedish, shiatsu, or combinations—I needed to be set on my feet and pushed out the door, and I was no good for the rest of the day. I recommend booking a late appointment.

SWEDISH MASSAGE

Richard Andelman HAS THE touch. The massage he gave me was full of long, luxurious strokes and deep muscle work—so relaxing that on the way home I thought I'd melt into the blue plastic subway seat, even though there was a man across the aisle talking to a pile of old newspapers. Most of Andelman's clients happen to be dancers (he's the masseur for *Cats*, and he just finished working the *Chorus Line* movie), but he doesn't limit his practice to them.

Andelman works out of his Chelsea apartment. I changed in the bathroom, then came out in a towel to the living room, where his table is set up. Classical music played softly, the lights were low, and when the treatment was over and I lifted my head a little to start to drift back to earth, he looked over from his desk and asked, "How are you?" with endearing concern.

Richard Andelman, 924-8578. Massage, Monday through Saturday 11 a.m. to 8 p.m. (other hours can sometimes be arranged); \$40 an hour; one-hour outcall, \$100 plus transportation.

Elaine Stillerman TOLD ME SHE thinks women make the best massage practitioners, but she's one of the few women I found to be tops at Swedish massage. Hers, she says, is "the holistic approach. I get to be a Jewish mother, and nobody complains that I'm smothering them." Stillerman begins the session with some gentle rocking and long, smooth strokes, slowly working up to a deep, satisfying massage. She's little, but she's mighty—a competitive bodybuilder, in fact. (She's the small, "cut-up" kind, not a big bruiser.) She works out of a pleasant, cozy Village apartment with a separate treatment room, and she has a knack for making her clients feel relaxed. And that is crucial to a good massage: The person being worked on must be relaxed enough to allow the practitioner to give a massage that's deep enough to be beneficial.

Stillerman has many athletes among her clients, and she's great at treating the stiffness and soreness that come from working out too hard. She's also a terror on the subject of massage; as vice-president of the Alliance of Massage Therapists, she's on the warpath against unlicensed practitioners.

Elaine Stillerman, 675-4927. Massage, Monday through Friday 8:30 a.m. to 6:30

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WALKING UP TO Tom McCracken's apartment is less like going up to the holistic health practitioner's than the abortionist's. His building is a dirty walk-up near Lincoln Center with garbage cans in front of the staircase, and his apartment is no prize, either—at least, it wasn't on my December visit. The towel he gave me looked as if he'd washed the car with it. (It had been laundered, yes, but it still had hubcap-grease marks.) That's the bad news. The good news is that he's a terrific, tender, and talented masseur.

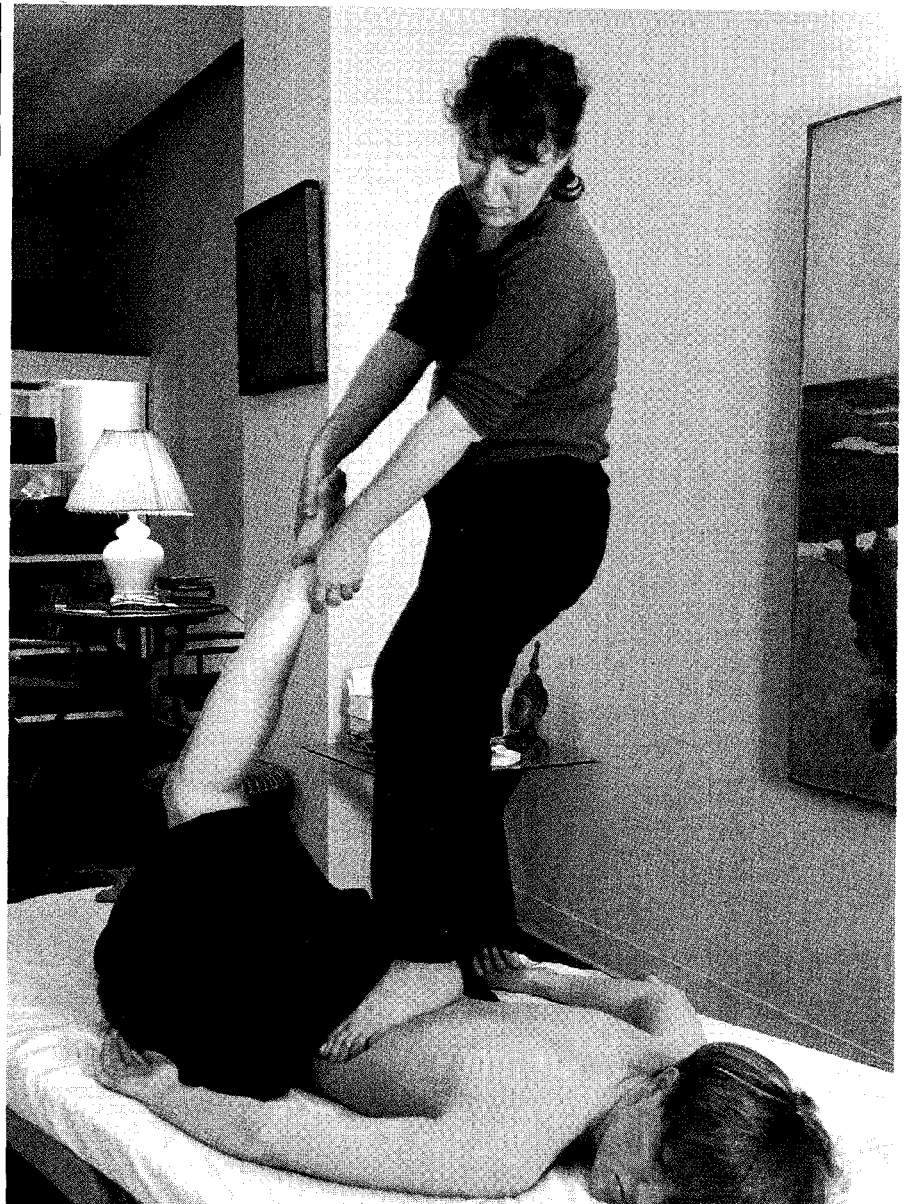
His was the only massage from which I got up feeling invigorated. I was ready to sprint all the way home. He has big, strong hands (an asset for a masseur) and a wonderful touch. He works with long, expansive strokes and jokes to get you over the tough spots. As he massaged my sore back, he asked, "Feel better?" and then answered himself: "Yeah, it'll feel better when you get your finger out of my back." He has been practicing for three years, and he works on a lot of dancers, especially those in the New York City Ballet (his girlfriend dances with the company). When the session was over and I was lying there like mashed potatoes, he quietly walked to the door of the treatment room and said in his best masseur murmur, "Just stay there awhile. Enjoy being in your body." He opened the door and looked back. "And then get out here and do the dishes."

Tom McCracken, 799-1256. Massage, daily 10 a.m. to 8 p.m.; \$40 an hour; one-hour outcall, \$100.

ONE THING Tom Knell HAS GOING for him—in addition to his excellent hands—is that he's a very sweet man. That and his soothing words make it easy to relax, and his long strokes and sensitive kneading turn this massage into an exquisite experience. He is, he says, especially good with shoulder and neck problems, and I'll vouch for that.

He works out of one room of his apartment, a lovely place on the Upper East Side. During my session, quiet music played in the background; he started easily, then worked deeper, with gentle stretches and finger pressure, until all the knots and bands of tension had disappeared.

Knell was a New York City fireman before he started practicing massage some five years ago. Now he is the dean of stu-



The long pull: Thea Harlans uses shiatsu technique to stretch the lower back.

dents of the only local massage school besides the Swedish Institute that is accredited to train students for the state license—the New Center for Holistic Health, Education, and Research in Manhattan.

Tom Knell, 534-4937. Massage, Monday through Friday 9 a.m. to 8 p.m.; \$50 an hour; no outcalls.

Steve Metz IS AN INSTRUCTOR AT the Swedish Institute and a favorite of many of the other teachers and students there. Being in his hands is like being rocked into relaxation. He's very gentle and very skillful, and he's available for outcalls as well as massages in his clean, spare Upper West Side studio.

Steve Metz, 873-7858. Massage, Mon-

day through Wednesday 9 a.m. to 8 p.m.; \$40 an hour; outcalls priced according to distance.

SOME DAYS, Sherry Rosenheck IS the massage therapist in residence at the Kaufman Astoria Studios in Queens. But on Mondays, Tuesdays, and weekends, she practices in her apartment in a Village high rise. The whole place is blue, and it looks, as she declares, "like the bottom of a swimming pool." The massage table is in the living room, and if you like, she will tune in your favorite radio station or put on a tape.

Rosenheck, a registered nurse for 22 years, made what she calls the "natural progression" to massage in 1979. She gave me a deep, oily, messy, wonderful

massage that left me in a trance for the rest of the day.

Sherry Rosenheck, 868-3330. *Massage, "at flexible hours—call anytime"; \$50 an hour; one-hour outcall (Manhattan only), \$75.*

THE SALONS AND CLUBS

SALONS HAVE CLASS. THEY take credit cards. They're usually conveniently located in midtown. And they offer more privacy and a more professional atmosphere than an individual practitioner's living room does. These are all commendable features, as long as the massage is up to snuff. At most of the salons I visited, however, it wasn't.

Try as I might, I couldn't find a top-notch salon. When I thought I'd discovered one—a popular place where I got an exceptional massage—I later discovered that my masseuse was not licensed. So much for class.

Health clubs, too, are reassuringly impersonal places to get a massage. It's true, as one private practitioner claimed, that a health-club massage is a little like an automatic car wash, but an automatic car wash is better than no wash at all. And health-club practitioners, by the way, are frequently extremely talented; I recently got a fine session at the 45th Street branch of the New York Health and Racquet Club, from a masseuse named Marie Lerch. It's the factory-style arrangement that makes the experience less than sybaritic.

Most health clubs are open only to members or guests of members, but the two mentioned below offer massage deals to non-members.

MOST WOMEN'S INITIATION INTO professional massage is at Elizabeth Arden the Salon. What a shame. The promise of luxury and pampering is the magnet, but I found the experience less than satisfying. Here's what happened beyond the red door:

The ninth-floor receptionist greeted me and gave me a pink robe (everything there is pink) and paper slippers and showed me to a closet-size dressing room. When I came out in my standard-issue pinks, a masseuse took me to the small massage room. She spoke little English, and we had some trouble understanding each other, but I knew the routine. I hopped onto the table. She covered my body and my hair and then began slapping on some cream. Lots of cream. Slathered it on, as a matter of fact, and started rubbing it in with the enthusiasm of a kid pushing spinach around on his plate. She was distracted, watching out the window for snow, and I could

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barely feel her touch. After 45 minutes, she said something about a shower. "No, thanks," I said. "No, no," she said. "I show you."

I followed her out the door and down a hall to the edge of a long, narrow, pink-tiled room with what looked like fire hoses and pressure gauges on one side. She fiddled with one of the gauges, murmuring, "Got to do this, we got to do this," in a happy singsong, handed me a towel, put a shower cap on my head, and told me to get in. I took one cautious step. She turned on the water. It was forceful enough to stop a riot. "All the way back, all the way back," she yelled over the water pressure, and I, naked except for my shower cap and paper slippers, cupped my hand to my ear to hear her. "What?" I yelled. She steered me with the jet of water. This, I was later told, is the "Scotch shower" portion of the massage. It didn't feel bad, exactly, except when the masseuse forgot to pay attention to where she was hosing. But it didn't feel particularly good either, and it was no better than a regular old shower, where you get to turn your own dials. When it was over, my masseuse gave me towels and new paper slippers, and offered me tea. I changed in my changing room and paid at the desk.

Elizabeth Arden the Salon (women only), 691 Fifth Avenue, near 54th Street, 407-7942. Massage, Monday through Saturday 9:30 a.m. to 4:30 p.m.; \$39 for 50 minutes. American Express (A.E.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

ANOTHER POPULAR MASSAGE deal is the one offered by **Profile Health Spa for Women**, and the price is certainly right: You can buy a package of ten half-hours for \$150 (plus tax). The massage I got here was impersonal and uninspired, but quite competent. And as a massage client, I had access to the steam room, sauna, whirlpool, and showers—all pleasant ways to top off the relaxation treatment. You can have either a Swedish massage or shiatsu here.

One reservation I've always had about Profile is the staff's relentless hard sell. When I was there, on a guest tryout, some salesman named Alan kept belligerently confronting me. If I'd signed up, I suppose, he'd no longer be an issue (indeed, he's since left), but he sure was annoying. You're allowed one guest visit (\$19 plus tax), but after that, you must buy the ten-massage package. You can take one half-hour session at a time or book two together for a full hour. You're also allowed to give individual sessions as gifts.

Profile Health Spa for Women, 11 East

44th Street, 697-7177. Massage, Monday through Friday 7 a.m. to 8 p.m., Saturdays and Sundays 10 a.m. to 5 p.m. A.E., D.C., M.C., V.

ANOTHER HEALTH CLUB open to non-members for massage is **Sevens**, the friendly little West 14th Street spa in a renovated loft. I got an attentive massage in a small treatment room with high ceilings and a pillar while I listened to the classical piano of the stretch class next door. What's especially nice about massage at Sevens is that you get some health-club amenities, such as showers and a sauna, and you can have a massage without feeling the typical health-club slam-bang rush.

Sevens (women only), 116 West 14th Street, eighth floor, 807-8227. Massage, Monday through Friday 10 a.m. to 8 p.m., Saturdays till 4 p.m.; non-members, \$35 an hour (four massages for \$120). No credit cards.

SHIATSU

THE OHASHI INSTITUTE IS A TWO-floor shiatsu school in midtown Manhattan. It was founded and is run by Wataru Ohashi, a young, mild-looking Japanese man considered by some a shiatsu master (and, even by some of the same people, a master promoter). He calls what he offers at his institute Ohashiatsu, a gentler and less painful form of shiatsu. Instructors teach it in regularly scheduled classes, and also give one-hour "private sessions," by appointment, to the public.

I had an hour with **Michele Schuman**, a woman who had also been recommended to me as a private practitioner. (She has a separate practice in Brooklyn.) I arrived at the institute—a small building on West 55th Street—rang the bell, and walked upstairs. Schuman was waiting for me at the door.

She motioned that we had to be quiet—another session was taking place—and asked me to take off my shoes. I put them in a kindergarten-style cubicle against the wall and tiptoed behind her to the tatami room. (Sounds like Trader Vic's, but "tatami" means mat.) It's a clean, skylit space with a big mat in the middle of the floor, its walls formed of rice-paper screens.

Schuman asked me to take off only a very bulky sweater I was wearing, then to lie down on the mat. She knelt next to me and began to press—with fingers, one hand, two hands, forearm—my abdomen, my shoulders, my legs, my feet. Some of the pressure felt good; some

didn't feel like much of anything at all. Nothing hurt. The process seemed so gentle, so unobtrusive, I wondered what could possibly happen. But when the session was over, my "energy" (as a practitioner would say) had changed, no doubt about it. I thought at first I could just as easily attribute it to the calmness of the place or the soothing, piped-in music, or even just lying down for an hour in the afternoon. But I don't think that was all. I felt peaceful, kind of bouncy, more even. It didn't change my life, but it did change my afternoon. And according to Schuman, the effects are cumulative, and the real results come later.

Ohashi Institute, 52 West 55th Street, 582-3424. Massage with an instructor, Monday through Saturday (hours vary); \$45 an hour.

THE SHIATSU TECHNIQUE **Thea Harlans** uses is gentle—an easy, reassuring kind of pressure, working, she says, with "balance and energy blocks." About half of her clients come to her through doctors' and dentists' referrals and frequently stick around for maintenance, as a kind of preventive medicine. If the condition requires it, she'll use Swedish technique or offer exercise advice.

Harlans came to the city from Minnesota to study acting, but she has been practicing massage—especially in the Japanese style—for nine years. She works out of an apartment in the Gramercy Park area. Hers is a restful process, a non-scary, non-painful introduction to shiatsu. Some people, she says, even fall asleep. The big bonus is that she's an extremely pleasant person—cheerful, enthusiastic, and gentle.

Thea Harlans, 679-5734. Massage, Monday through Friday 9 a.m. to 6 p.m.; \$40 an hour; no outcalls.

DON'T PLAN ON GOING OUT after a session with **Eizo Ninomiya**. His shiatsu therapy is exhaustive, and exhausting. He presses on points from head to toe, and it hurts in the most surprising places. But, as Ninomiya says, "it's not my pain, it's yours. I just uncover it. If there's no pain, I go home." Ninomiya was a mechanical engineer in Japan, but twenty years ago, when he was 25, he decided to study shiatsu, and he came to the United States to practice. He works out of a small office on the Upper West Side that he shares with another shiatsu practitioner. Ninomiya likes to talk about energy and harmony and the universe, and I confess that his accent prevented me from catching some of it. But the therapy truly altered the way I felt, quieting my old anx-

ious interior monologue and reducing my tension. That night, I slept a sound sleep full of pleasant dreams.

Eizo Ninomiya, 362-2164. Massage, Monday through Friday (hours vary); \$40 an hour; no outcalls.

SOME ESOTERIC MASSAGES

Patricia Betty PRACTICES HER own brand of aroma therapy, a "deep massage treatment using blended essential oils." The oils, she says, not only have therapeutic effects but help make the treatment more bearable. Her arsenal includes wonderful-smelling stuff such as myrrh (said to act against wrinkling), basil (a relaxant), geranium (for circulation), and the ever-popular "anti-cellulite" rosemary (also supposed to be a good stimulant).

But sugarcoating the treatment isn't necessary. The massage—a combination of Swedish and shiatsu techniques—is blissful. Betty worked on me for close to two hours, using lavender, rosemary, and mint oils that she says have a euphoric effect. By the time she got to my back, I could feel myself totally loosening up and letting go, lying there like a well-aged file. When I got up from the table, I felt so giddy I actually laughed out loud at nothing. Betty smiled, nodded, and said, "Yep, you're alpha'd out."

Betty, who grew up in Jamaica, has been practicing massage and aroma therapy for seven years. She has started her own business, Health Yourself, through which she sells the oils that she uses in massage. She warns that she's taking few new clients, but she's training some women now who should be ready to take on new people by the end of March.

Patricia Betty, 688-7255. Massage, Monday through Saturday (hours vary); \$70 for one and a half hours; no outcalls.

WHEN SWEDISH MASSAGE seems not to do the trick anymore, when shiatsu is not enough, it's time to move on to more esoteric disciplines, such as **Rush Johnson's** "energy balancing" work. Johnson has studied all kinds of healing techniques, including acupuncture, shiatsu, and zero balancing, and together with his wife, Fern Kazlow, a psychotherapist, has formed a health center for body and mind, dealing in "integrative therapies." They work out of two offices on the Upper West Side.

Johnson, in jacket and tie, greeted me and had me sit down and tell him what I wanted from the session. He could work on muscle tension, he said, or do some deeper energy work. I wanted a bit of both.

I got on the table fully clothed, except that I'd removed my shoes. (He took off his suit jacket.) He pressed here and there with his fingers and the heel of his

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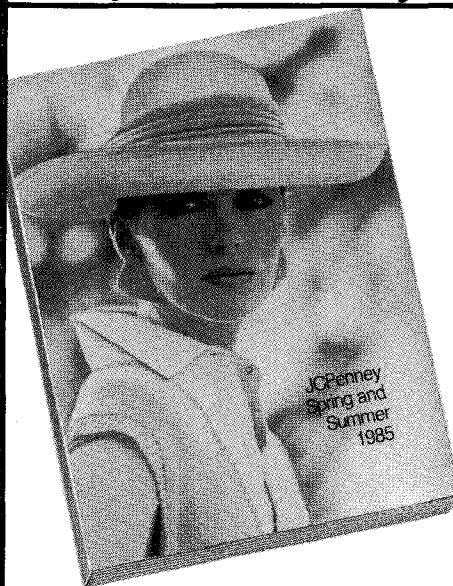
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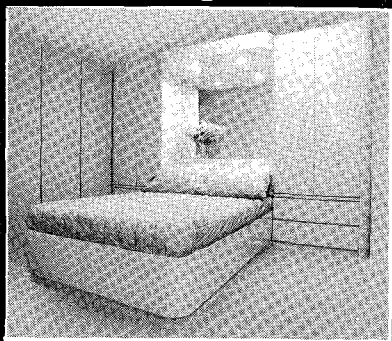


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hand, slowly and deliberately, with his head cocked slightly to the side like an assistant cameraman loading film into a black bag. There was little stretching, no painful pressure, hardly anything going on that seemed important or effective. Yet as I lay on his table, I started to feel different. At first, the feeling was slight, more like the relaxation one feels as one settles down to sleep. Then, as he continued to work, I felt a powerful wave surge over me. It wasn't energy, it wasn't lethargy, it wasn't any particular emotion I could identify. But I felt *something* fill up my body—it was so strong I started immediately to fall asleep. (That's my standard reaction to anything overwhelming.) Later, just to make sure it wasn't plain old fatigue that had swept through me, I lay down in the same position and tried to re-create the sensation. Nothing. Hardly a scientific experiment, but it quelled my suspicions that I had experienced nothing more than an afternoon nap.

Johnson says his therapy deals with "energy and energetic imbalances." If there's a physical problem or injury, he says, there's an energetic imbalance, and he uses touching techniques to correct it. It all sounds dubious, I think, with no good old Western tests and numbers to back it up, but I did come away from my session refreshed, lighter-feeling, and relaxed.

Rush Johnson, 799-1015. Massage, Monday through Friday (hours vary); \$50 an hour; no outcalls.

FOR INJURIES

ANY LICENSED MASSAGE THERAPIST is qualified to deal with injury, and the individual practitioners above are all good sources for specific kinds of muscle work. But there are some who specialize in dealing with injuries, some who devote their practices to it. One such therapist is Armando Zetina.

He's known simply as Armando. No last name; the clients who swear by him (especially dancers) feel on such intimate terms with him that it's always just Armando. He is probably the best-known masseur in New York, with write-ups in *Interview*, even *People*, and with such clients as Shirley MacLaine, Rudolf Nureyev, Twyla Tharp, and Joseph Papp.

Client after client testified to his talent—"He's a miracle worker"—and then delivered the caveat: It *hurts*. Treatment by Armando was compared to having one's injured parts probed with a pair of ice tongs.

I went to this masseur with an old neck and shoulder injury I'd got while fooling around with weights. It had never responded to treatment—not an M.D.'s, not a chiropractor's, not a shiatsu practitioner's. Armando pushed, probed,

poked, and stretched—and it barely hurt at all. I told him about the warnings I'd received, and he laughed. "As I get older, I get more gentle," he said, in his dreamy Latino accent. "I learn how to treat without causing so much pain." I left his office feeling quite good. And it's a tribute to Armando that the next masseur who worked on me remarked, "Gee! Your neck is in great shape. You don't see necks like that."

It's hard to get an appointment, but Armando does have two associates who handle the clients he cannot treat. All three work in a small professional office in midtown.

Armando Zetina, 586-1342. Massage, Monday through Friday 9 a.m. to 6 p.m.; \$50 to \$65 an hour; no outcalls.

Joan Witkowski's TREATMENT IS much less localized than Armando's, working the entire body "deep into the soft tissue," as she puts it, realigning and releasing tension. She "works within the threshold of pain," she says, so that—unlike many therapists—she will not cause you to leave her table with the injury feeling better but the rest of your body racked with tension.

Witkowski has been practicing for around twelve years. Many of her clients have been with her almost that long, which means it's tough to get an appointment. But every once in a while, when a regular goes out of town, an hour does open up. She works from a relatively spacious downtown apartment that's comfortably businesslike—complete with treatment room, waiting room, and old magazines.

Joan Witkowski, 691-9342. Massage, Tuesday through Saturday (hours vary); \$50 an hour; no outcalls.

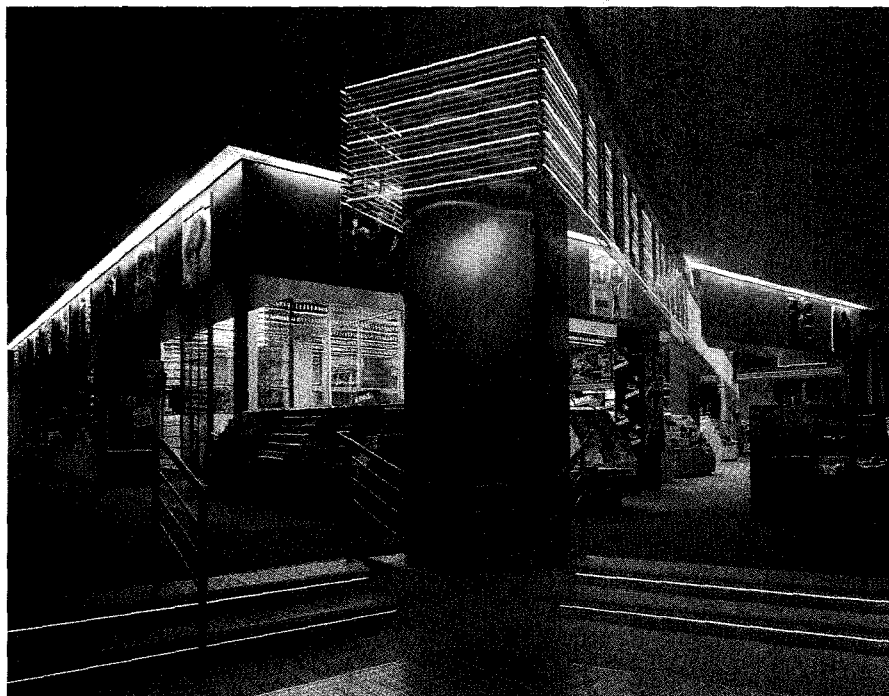
THE SWEDISH INSTITUTE RUNS A clinic designed to give students experience in medical massage and the public an opportunity for low-cost therapy. With a doctor's diagnosis and prescription, you can enroll in the institute's **P. H. Ling Clinic**. You'll be assigned a therapist—a third-semester student at the Swedish Institute. (That's a student in his last semester of training.) You'll see that same therapist for a 45-minute session every week for seven weeks. Treatment is not a full-body massage but localized medical massage. And don't be afraid about being in the hands of a student—instructors are around to supervise. One of them, by the way, is Elaine Calenda, on her own a highly regarded medical-massage therapist.

The P. H. Ling Clinic at the Swedish Institute, 875 Avenue of the Americas, at 31st Street, 695-3964. Massage, Mondays 9 a.m. to noon and 1 to 4 p.m., Wednesdays 9 a.m. to noon and 6 to 9 p.m.; \$50 for a series of seven 45-minute sessions.

Cityscape/Carter Wiseman

LIGHT-UP TIME

"...The new Tower Records stores blend serious architecture and California funk in an underexplored area of design..."



Not the Harvard Club: Tower Records at Broadway and 66th Street.

WHEN THE HARVARD CLUB NEEDED SOME renovation work done recently on its cozily elegant West 44th Street building, the management turned to an architecture firm of familiar stripe. Harold Buttrick, the senior partner at Buttrick White & Burtis, holds two degrees from the old school. Ted Burtis went to Harvard as an architecture student. And the White in the name stands for Samuel White, Harvard '68 and the great-grandson of Stanford White, one of the club's original architects.

All of which might have bothered Russell Solomon. The bearded, 59-year-old entrepreneur is the founder of the very un-Harvard MTS, Inc., a California-based music empire best known as the parent company of Tower Records. There are 36 Tower Records stores in this country and 3 in Japan. And they bring in an estimated \$143 million a year selling records, tapes, videocassettes, and laser discs—thousands of them to the purple-hair set. Three years ago, Solomon decided the time had come for stores in New York City. In a characteristically unpredictable gesture, he hired Buttrick White & Burtis to design them.

As a result of the unlikely alliance, the

first New York Tower Records store—which opened in the spring of 1983 on Broadway at 4th Street—has, according to Solomon, become the most successful such enterprise in America. The second store, which opened in November on Broadway at 66th Street, is reportedly running a close second. Spurred by those successes, Solomon last week celebrated the opening of his first Washington, D.C., branch, also designed by Buttrick White & Burtis. "The architecture," says the owner, "is very, very important."

And the architecture couldn't be farther in spirit from the dark paneling and aged leather of 27 West 44th Street. The downtown store is a kaleidoscope of visual activity. The red walls of the double-height main salesroom are lighted by a battery of neon signs directing customers to jazz, rock, reggae, classical, and, as one blinking yellow sign has it, "everything else." A long central staircase leads up to the second floor, where shoppers are met by an enormous neon rainbow whose effect is multiplied by reflections in the chrome slats of the ceiling. There is movement everywhere—bearded Bach enthusiasts flipping through apparently endless editions of

the Brandenburs, Mohawk-topped teenagers meandering along the mezzanine between snappy graphics boosting Cyndi Lauper and Steeltown. It's all to the accompaniment of music, and because various sections of the store are separated by glass doors, one can drift from motets to pop with no aural overlap. "It's better than a restaurant for watching people," says a regular. And it's all by design.

"The concept is not just to sell records but to entertain people," explains Harold Buttrick. At 66th Street, that means 85-foot-long strips of red and yellow neon tubing used to create a blazing "slice" through the store, broadcasting the Tower name through the window to the street and organizing the asymmetrical interior space. The centerpiece of the new store is a "video chandelier," a cluster of 27 video screens hung from the ceiling and showing simultaneously MTV, regular television, and promotional tapes.

Neon and flickering video screens are not the sort of design elements architects are normally trained to use. And the Tower stores remain tentative—if refreshing—forays into an underexplored area of design. Buttrick concedes that he was "inexpert" in the field when his firm got the Tower job, and that even now he and his partners have "just scratched the surface" of the medium.

Whatever the limitations, Russell Solomon seems delighted with the results of his unorthodox choice of architects and is now in the process of expanding the downtown New York store. The next major projects include enlarging his related chain of Tower Video stores (the prototype is up the block from the 66th Street Tower Records) and designing an entire San Francisco building to be used as a retail store for records, video, and books.

One minor problem remains for the architects. Intriguing as neon and video may be, they do not yet lend themselves to the marketing of classical music as well as they do to pop. For that reason, the classical sections in the new Tower stores are located well out of the mainstream, in the back or the basement. And their more sober décor (portraits of Caruso and von Karajan) seems out of place in the razzle-dazzle of the overall design. But it is a problem the firm is working on. If they solve it, the Harvard Club may never be the same.

BEST BETS

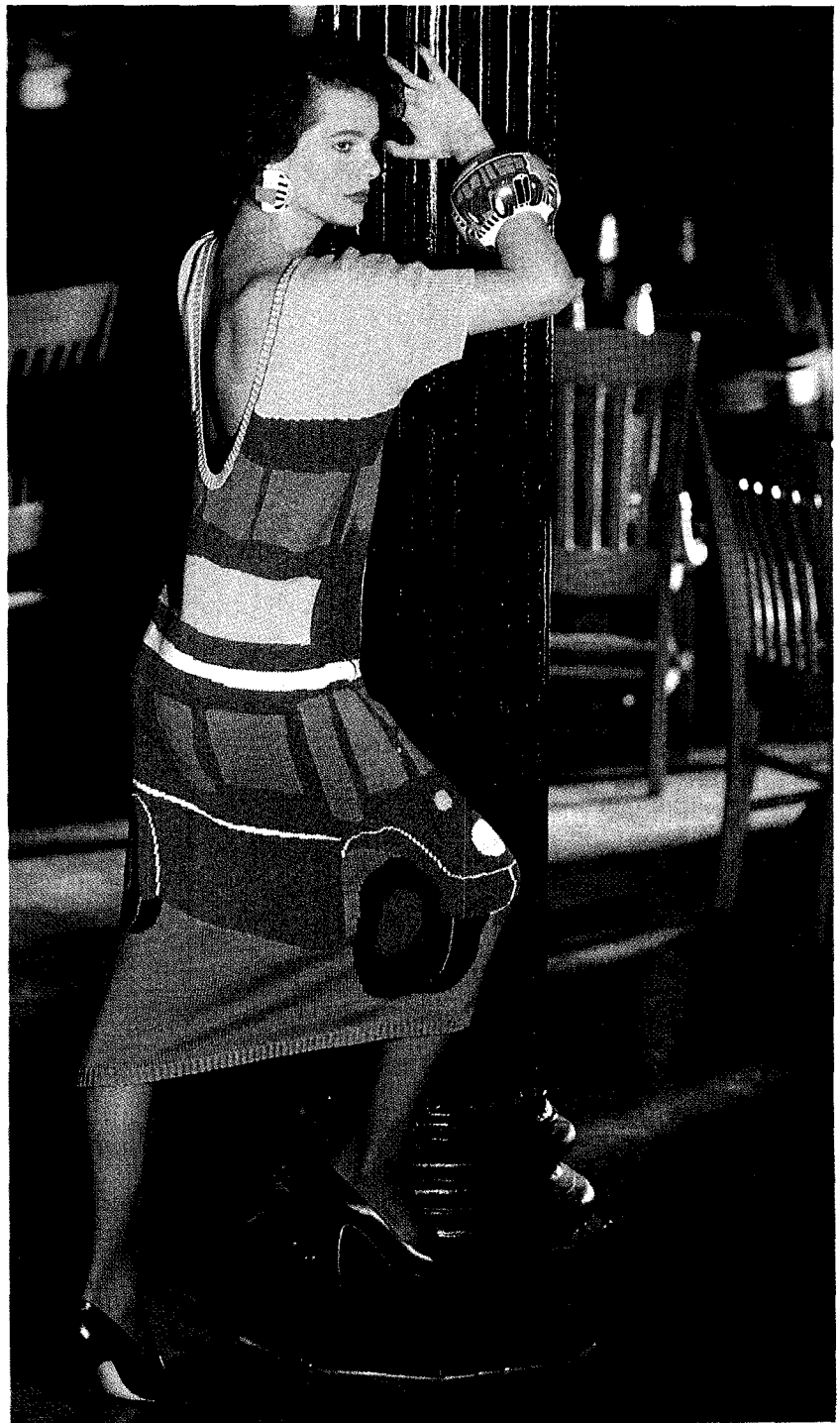
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By Corky Pollan

Summer Wishes, Winter Schemes

How do you write your résumé when you "haven't done anything"? How do you get through to government agencies when all you can get is a busy signal or a recording? How do you know what kind of summer job, internship, sports or academic program is right for you when you're a teenager just beginning to make decisions on your own? All of these questions, plus many more, are answered in Jan W. Greenberg's new book. It's loaded with solid advice and practical information, and such useful aids as sample letters of inquiry and résumés. If only we had had this guide when we were seventeen.

THE TEENAGER'S GUIDE TO THE BEST SUMMER OPPORTUNITIES/Harvard Common Press/\$9.95



Glass Transit

When we first met Rodolfo Contreras, he was making wood bangle bracelets and hand-painting them with fanciful serpents, comical sharks, and colorful abstract squiggles. Contreras is still making bangles, but since then, he got married. And now his wife, Nicola, a fashion designer, is creating hand-knitted dresses and picture sweaters that duplicate his bold and exciting patterns. There are fierce-looking longhorn steers, jaunty sailors, amusing jokers. And as seems only fitting, since Nicola comes from England, this duo has come up with a cheery-red double-decker London bus. Just slither into the cotton dress (\$900), slip your hand into the giant bracelet (\$400), and the crowds will surely queue up for you.

LA CAREZZA/75 Fifth Avenue, near 15th Street/243-0068
LORD & TAYLOR/Fantasia

Model: Stephanie Romanov of Elite Model Management. Hair and makeup: Rory Gevis. Photographed at America.



Cafe Olé

There are no Mexican clichés at Cafe Marimba. No piñatas, sombreros, or bright paper flowers—only the cool, unadorned look of a wealthy Sonoran ranch house. Marimba's food, created by the well-known cook Zarela Martínez (whose family owns that ranch), isn't nachos, burritos, or chimichangas (although she does have flautas and guacamole as appetizers). It's food you'd eat in a Mexican home. There are the classic stews like menudo (honeycomb tripe with beef, large, \$14.25, small, \$6.25), pozole (hominy in broth, \$14.95), and ropa vieja (flank steak, \$14.25), all served in oversize soup bowls, many with tiny side dishes of herbs and spices. More down-home plates: an appetizer of red-snapper hash touched with canela, a Mexican cinnamon (\$7.95), or pollo borracho—chicken cooked in tequila—almost a Mexican coq au vin (\$13.95). There's caldo michi, a mesquite-grilled whole red snapper with a sauce of cilantro, onion, and lime juice (\$16.95). From Veracruz come camarones al ajillo, a dish of shrimp, garlic, and raw chili pepper (\$17.75), and a spit-broiled baby chicken covered with a fiery red paste and served with a banana leaf and cornmeal (\$14.95). For beef-eaters, there are fajitas with beans and tiny tortillas (appetizer, \$5.95; entrée, \$14.50), and tapado Tlaxcala, butterflied filet mignon filled with poblano strips and cheese (\$17.95). Then there are dishes Martínez calls Mexican dinner-party food, such as a rare rack of lamb with peanut sauce (\$24.50) or an appetizer of mesquite-grilled salmon with chipotle peppers (\$7.95). With each entrée, there's rice-and-corn pudding throbbing with poblano and, on each table, some smooth green sauce to knock you silly. You should have Marimba's salads: jicama (a bland, crisp, white tuber) and watercress with toasted sesame seeds, three-bean salad with fresh pomegranate seeds (\$3.75), and pineapple with bell pepper (\$3.95)—all superb. The stylish Cafe Marimba's owned by David Keh (pronounced "kay"). And New York needs Marimba, so olé, David Keh!

—Barbara Costikyan

CAFE MARIMBA/1115 Third Avenue, at 65th Street/935-1161



The Sage of Innocence

High-school boys with baby faces. Artless teenage girls with ribbons in their hair. Did such innocence ever really exist? The answer can be found in Ralph Bartholomew's delightful photographs from the forties and fifties. Bartholomew, a famous photo-illustrator of the day, was chosen to take photos for Kodak advertising campaigns geared to the booming adolescent market. Bartholomew used real teenagers—Scarsdale High School students—and shot them shooting one another in all-American situations: sweet-sixteen parties, sock hops, barbecues, and at the local soda shop. This exhibition of his photographs is an extraordinary evocation of an era of teenage innocence.

DANIEL WOLF GALLERY/30 West 57th Street/586-8432/Through March 30



Art/Kay Larson

CONVERSATIONS WITH CARAVAGGIO

“...Something about this painter’s raw eloquence—the sense that he is telling the truth unsparingly—speaks to us afresh...”

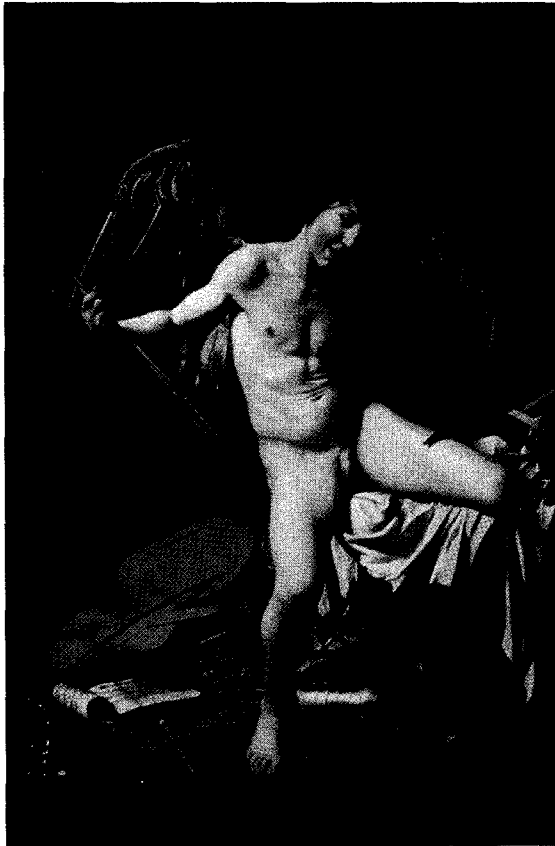
THE RENAISSANCE WAS A HARD ACT TO follow. Neither artists of the late seventeenth century nor educated onlookers since have been able to pick a clear path through the debris of conflicting styles that emerged in the wake of Michelangelo and Raphael. Some of that debris appears in the Metropolitan Museum’s monumental exhibition “The Age of Caravaggio,” which can be nearly as confusing as the era it describes. The rest of the show is as brilliantly direct as a beacon. It is devoted to the artist who has recently seemed to dominate his times—who has, in one of those quick turns of taste, begun to seem like one of the greatest painters of all time.

The Caravaggio show has sparked more anticipation than any since “Manet” in 1983, or “Picasso” at the Museum of Modern Art five years ago. Great exhibitions are partly a matter of good timing. We’re still sorting out our opinions about this stormy, tragic raconteur, who was born in Northern Italy in 1571 and who died of malaria only ten years into his mature career. The 1951 Caravaggio exhibition in Milan, which first drew modern attention to him, is still generating new research. His fame is, in a certain sense, only three decades old. Something about his raw eloquence—the sense that he is telling the truth, unsparingly—obviously speaks to us afresh.

Caravaggio’s great achievement was to make his pictures “breathe.” Compared with the flat, symbolic spaces of the Early Renaissance, and the single-point perspectives of the High Renaissance, Caravaggio’s pictures appear to have atmosphere; you feel that his characters might take a breath and draw in oxygen like common mortals. This is no insignificant matter. Even the greatest Renaissance painters found it hard to connect human figures with the painted backdrops that seem to hang like curtains behind them, as though the real depth of earthly life were still insignificant next to the perfect vertical hierarchies of heaven. Caravaggio’s paintings occupy a deep theatrical space that is itself a kind

of spiritual substance, an ether in which the soul lives and acts.

One of his finest paintings, for instance, is of Paul seized by revelation on the road to Damascus. The picture, which hangs in the church of Santa Maria del Popolo in Rome, caused a commotion among churchmen because



Impudent affront: Amor Vincit Omnia.

Paul, writhing on the ground in a trance, is only the second most important figure in the composition. The first is his piebald horse, which presents its rump to the viewer, nearly cutting off the figure of Paul below. If you didn’t know that Caravaggio was a Catholic in Counter-Reformation Italy, you could easily assume he had studied the preachings of Martin Luther: Paul’s conversion is a silent pact between man and God in the midst of ordinary goings-on; the only sign of divine presence is the booming darkness of the space that envelops him.

The Conversion of Saint Paul is not in the Metropolitan’s show. The intricacies

of Italian politics prevented the inclusion of the major church commissions, including such masterpieces as *The Calling of Saint Matthew* in the church of San Luigi dei Francesi. Nor is there anything from the Hermitage in Leningrad. The Louvre held back its *Fortune Teller*. The absence of the great mural-size paintings means that Caravaggio’s most important contributions to art history are not visible. Nevertheless, this is a rich horde drawn from museums all over Europe and the United States.

Like the 1951 Milan exhibition, this one was put together by scholars as a summation of the knowledge to date. It demands concentration. Unlike the Van Gogh show, which held wonderful pictures but few surprises, “The Age of Caravaggio” is meant to resolve some of the nagging questions remaining—questions that sometimes weren’t even asked until 1951. Chief among them is the relationship of Caravaggio to his age. Whose influence did he accept? Whom did he influence? The show therefore opens with a gaggle of works by good and mediocre artists just before and just after him: Tintoretto, his teacher Simone Peterzano, and the talented Federico Barocci, on the one hand; on the other, Orazio Gentileschi, Guido Reni, and the artist who moved into the vacuum left by Caravaggio’s death, Peter Paul Rubens.

The first half of the exhibition has some of the genial chaos one expects from a European museum.

It’s best to walk straight through to the Caravaggios, then back to the first room to take the exhibition in order. The brilliance of Caravaggio’s contribution will be all the clearer. The Metropolitan could perhaps have been more conscientious about separating Caravaggio’s predecessors from his followers, or otherwise instilling order in these first rooms, but ultimately you can’t fault the show’s organizers. One of the glories of this challenging production is its refusal to condescend.

Even with assistance, it’s not easy to resolve questions of influence in an era that must have been nearly as argumen-

tatively pluralist as our own. By 1592, when Caravaggio finally arrived in Rome after unknown and undocumented ramblings through his home province of Lombardy, even Mannerism was on the wane. Michelangelo and Raphael had introduced dramatic action into painting, and Mannerist artists had attempted to learn the lesson by forcing their characters to assume poses of elegant (and often affected) exaggeration. Caravaggio, on the other hand, was a man of action who had a provincial's disgust for the manners of the metropolis. He had already fled Milan (legend has it) because of a fight, and in 1606, he would be forced out of Rome for killing a man. His sense of drama was clearly well tuned.

When he first arrived in Rome, he hadn't yet seen much of Michelangelo or Raphael (or so one assumes). The first identifiable Caravaggios are small portraits of boys and fruit baskets, painted for cheap sale in the local markets. Eventually, he began to paint such impudent affronts to public morals as the self-congratulating Cupid in *Amor Vincit Omnia*, coyly presenting the tools of his trade (one arrow to wound in love, one to wound in love's withdrawal) amid the wreckage of art and worldly ambition his darts have caused. This Cupid has even draped a caressing wing across his own leg. The new kid in town must have studied Rome's Renaissance masterpieces; one imagines him craning his neck in the Sistine like a mere tourist. In any case, he saw the drift of painting toward dramatic action. And like the best of provincials, he knew with intense clarity what the next step should be.

The mature Caravaggio is a master of intimacy and silence. In the hushed surroundings of these paintings, monumental dramas are played out. A pretty Judith, her brows pulled together in concentration, draws the sword through the neck of Holofernes; blood spurts in a realistic rivulet as Holofernes tears at the bed sheet, yet the air is so still and so dark you can identify the hours of deep night when the deed took place. Within the silence of *The Supper at Emmaus*, a miracle is performed: Christ identifies himself to two disciples whose reactions are registered in a chorus of small movements. One flings his arms wide, a gesture of surprise but also of affection and disbelief, as though to touch this apparition to prove its existence. The other disciple half rises out of his chair, his back a study in personality, his elbow piercing the picture plane and directing Christ's gesture toward us. A tattered hole in the elbow of his garment is displayed as a testament of his poverty and faith.

Caravaggio is not simply a realist, though the astounding truthfulness of these works is one of their greatest strengths. He was in a dialogue—sometimes an argument—with the art of his

time. Once you have seen his tactics, you can retrace your steps to the first room and the first painting, a magnificent Tintoretto that suddenly has much to say about Caravaggio. No one knows whether Caravaggio visited Venice before his arrival in Rome, but it's assumed he did. The Tintoretto, up close, is a nearly abstract shimmer of dark ground flecked with nearly white highlights; when you step back, it resolves itself into a picture of Christ and the disciples in the Garden of Gethsemane. In this umber night, people and plants are outlined by ghostly rills of shimmering light, as if touched by Saint Elmo's fire. Back in the Caravaggio rooms, you notice the fruit baskets again: Each grape, pomegranate, and pear is rimmed by light.

Caravaggio's dramatic gifts may bear a debt to the past, but they also provide those who followed him with a template for clarifying a picture's action. His influence spread beyond the Caravaggisti, his loyal followers—but how far beyond? Did Rubens—whose equestrian portrait here is also flecked and frothed with light—allow his horseman to charge out of the picture plane because of Caravaggio's example? Or were these ideas merely in the wind?

Other questions are equally troublesome. How many of these works are verifiably by Caravaggio? One of the boys with a fruit basket is strikingly not. In the last room, which contains works painted while Caravaggio was in exile from Rome, you find yourself surrounded by uncertain attributions. One reason for this exhibition was to put such works side by side. Some have been damaged, by natural factors, by overpainting, or by insensitive early cleanings. *David With the Head of Goliath*, magnificent though it is, seems thin and sketchy; Caravaggio had to paint quickly, and his haste often shows. Others are widely disputed. Simply on stylistic grounds, for instance, it's hard to believe that *The Toothpuller*, a picture full of confused action, could be by Caravaggio, especially when it hangs near such a model of dramatic clarity as the *David*.

The deeper you plunge into this exhibition, the more questions it raises. This isn't a pre-packaged, easily consumable experience. Since Caravaggio is sometimes (erroneously) thought to be simply a realist, it's refreshing to be given his work in its full complexity—or as full as Italian politics would allow. Several visits would not be too many. Unfortunately, the Metropolitan seems to have underestimated the drawing power of Caravaggio's genius: This painter, who could so miraculously describe the soul's immanence in real things, is himself going to be immanent in New York only through April 14. (Fifth Avenue at 82nd Street. Tickets are available on the morning of each day, at the museum.)

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SHUT UP AND DANCE

"...The Baroque Dance Company and Stephanie Skura's troupe: lost in 'dramatic' sketches. Pilobolus: mired in visual gimmickry..."



Art form: Baroque Dance's Ron Taylor, Catherine Turocy.

GO TO THE MOVIES THESE DAYS, AND your fellow spectators will drive you to distraction with their chatter. The dance audience, however, is still politely mute. It's the dancers who may be suffering from logorrhea.

Catherine Turocy's **New York Baroque Dance Company**, which usually offers charming reconstructions of eighteenth-century dance, devoted a good part of its recent program at DTW's Besse Schönberg Theater to a dance-drama by the scholar and performer Régine Astier. Called *Que Savez-Vous de Camargo?* it proposed a backstage encounter between the celebrated *danseuses* of the period, the vivacious Marie-Anne Camargo and her rival, the soulful Marie Sallé.

The pair, who seem to be sharing a dressing room at the Paris Opéra (though each is equipped with her own maid), meet to rehearse a number they intend to perform as a team. In the process, they discuss their attitudes toward what chorines of a later era called stage-door Johnnies (Sallé's virginal, Camargo's can-

ebulliently French, while Turocy speaks plain American.

Neither is anything one could remotely call an actress. Turocy (who plays Sallé) is an excellent dancer, able to make the period movement look unaffected, and she has a pleasant voice, but she recites her lines like a carefully coached student in the class play. Astier, an adequate but undistinguished dancer, has no acting technique, either, but coasts along exuberantly on personal charisma—and nearly gets away with it, even when her costume falls apart or when she forgets what she's supposed to say. She gives Camargo more than her fair share of the dancing, and then pays for it, because she has to pant through her speeches. Not unexpectedly, the dances themselves get lost amid all the amateur theatrics.

At one point in the dialogue, Sallé announces firmly that a dancer should trust no one but herself to repair her slippers. Turocy might do well to heed another footgear admonition: Cobbler, stick to your last.

nily and deliciously promiscuous), as well as dance-world politics (as wicked then, apparently, as they are today). During the pauses in the gossip, these artists demonstrate samples of successful numbers for each other the way a couple of homemakers might exchange recipes.

The sketch tries to be enchanting and instructive at the same time, but it is hampered by some very basic practical problems. The situation, first of all, is blatantly unlikely. Does Nureyev invite Baryshnikov over for a couple of beers and a chat about pirouette technique? Further pointing up the lack of realism, Astier (whom the French would call a woman of a certain age) looks a full generation older than the fresh-faced Turocy, though the ballerinas they portray were exact contemporaries. Then, Astier's accent is

THE TROUBLE WITH Stephanie Skura's latest work (on view Tuesdays in February at DTW) is that talking often seems to be the main point of it. One piece, *Survey of Forms*, created, spoken, and danced with Lisa Kraus, reduces the concerns of the modernists to amusing formula: "Be the tide"—thus, Doris Humphrey's *Water Study*, the inspiration for many subsequent liquid wafings. "Be components of the same machine" (cogs and pistons, from Bauhaus dance). "Get involved with pattern" (early- and post-modern geometrics). "Perform a ritual" (Martha Graham, Kei Takei—with portentous props). "Line up and shout private things to the audience simultaneously" (two continents' worth of neo-Expressionists). The shouted-out slogans are clever enough and wickedly suggest that there is nothing new under the sun, but the movement that illustrates the genres is neither witty nor memorable.

A more substantial part of the evening has the members of Skura's very able group delivering themselves of confessional monologues while they move. Tom Caylor admits, "I like to keep everything close so I can always see my hands and feet," and does a tight, circumscribed dance to match, while Adrienne Altenhaus, Susan Seizer, and Debra Wanner extend their bodies and bare their souls. They are fine dancers, with strong, individual voices and extraordinary breath control, but the words distract from the movement and the psychologizing threatens to get smarmy.

When it comes to dancing, Skura's language seems to reject any codified ways of moving earlier than, say, Twyla Tharp's. Her vocabulary is built from a pedestrian vernacular carried to vigorous extremes. Executed by individuals isolated in space, it has an attractive simplicity and clarity, the freshness of spring wind. Skura hasn't figured out yet how to pattern the stuff for a group, so her ensembles look clogged, muddled, as haphazard as a rush-hour crowd. Naturally, she gets to say what she's after in her choreography—"a kind of harmonious mess"—and perhaps she should be allowed to have the last word.

Pilobolus, AT THE JOYCE THROUGH March 3, goes in for visual gimmickry. In most of the group's works, bodies couple

so that the resulting "organism" looks only subliminally human. On the surface, it seems to be another part—real or fanciful—of the natural world: a giant caterpillar, a sea anemone, a two-headed or multi-armed predator. This titillation for the eye is effected with an unrefined movement technique based on gymnastics, with forays into contact improvisation—nuances of dynamics being everywhere neglected in favor of shape-making. Add to this undertones of grotesque or violent eroticism—and Pilobolus often does, in its more elaborate pieces—and you have a sophomoric theater of images, but still nothing I'd be willing to call dance.

The main event on the first of the season's programs was *Return to Maria La Baja*, choreographed by Robby Barnett and Alison Chase (two of the group's elders) in collaboration with Robert Faust and Lisa Giobbi. The work was inspired, a program note says, by a Gabriel García Márquez novella. My literary tastes running to Jane Austen, I'm not up on the contemporary South American stuff, so I must rely on Anna Kisselgoff's identification of the source as *Innocent Eréndira*, a tale of a woman who forces her granddaughter into prostitution.

Well. First we have a quartet of travelers, dressed in white, seen in hallucinatory freeze-frames. After a stretch of eerie dream-dancing and some random sexual overtures, two of them—a small woman (Giobbi) and a tall, beefy man (Faust)—dig into their baggage (psychological, I assume) and don the costumes and masks they find there. The man becomes a tough old hag, the woman a pathetic girl-child. After protectively cradling the girl, who is as docile as a doll, Faust summons a half-witted, lascivious serving boy to rape her (very graphic, this), then hands her over to a pair of weird punk twins. Eventually, a savior comes to the girl's rescue and manages to decapitate the villain, at which point the abused girl begins to slip off her mask, then thinks better of it.

Much of this—surely the Márquez is not so crude—seems to be about horror for horror's sake, a childish indulgence in surreal ghoulishness, compounded by misogyny. The girl is completely defenseless throughout. Not a cry of protest from her, not a gesture of resistance; she is by definition a victim. I was surprised not to hear some audible protest from feminists in the audience, but, as we know, the public will accept almost anything these days. Dance fans might have protested, too. The movement, entirely in the service of the lurid narrative and cheap visual sensation, is itself utterly banal. The complementary sound collage, by Paul Sullivan, offers an inventory of inclement weather, raucous animals, machinery racing toward self-destruction, and human cries.

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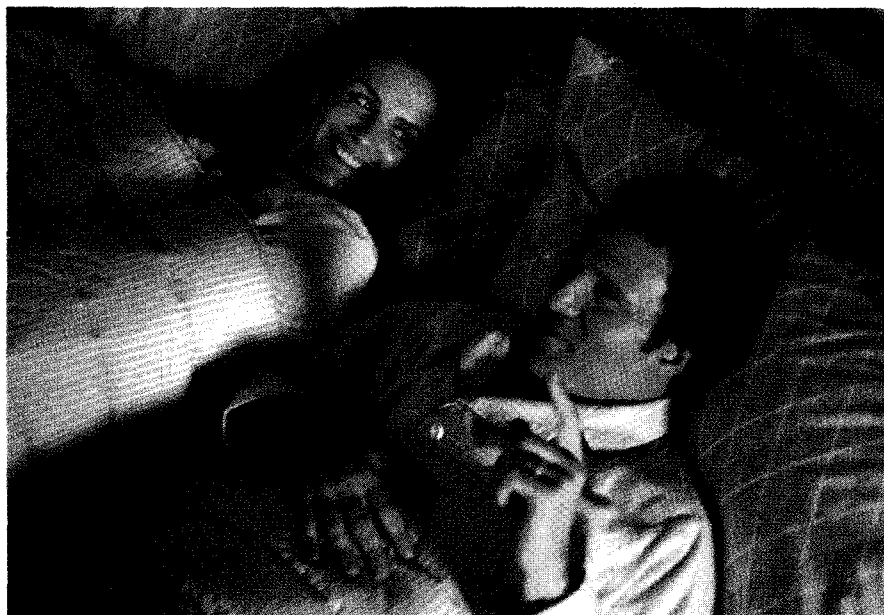
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Image: Alan Bennett speaks of Faust

TALKING HEAD

“...Boundlessly cheerful yet deeply foolish, Albert Brooks’s con men are pathetically sincere—they can break your heart...”



Two for the road: Julie Hagerty and Albert Brooks in *Lost in America*.

ALBERT BROOKS HAS BEEN EFFECTIVE as an actor in other people's films (in *Taxi Driver*, for instance, and the remake of *Unfaithfully Yours*), but he becomes inspired only when he delivers his own material. I quickly add: He becomes unforgivable only when he delivers his own material, too. Like most great comics, Brooks is a hog and a megalomaniac. It's his fate—the design of his nature and of his talent—to develop all his movies out of the possibilities of his own voice talking, talking, endlessly talking. He's a monologist, both self-critical and self-glorifying (at times, it's hard to see the difference), and like most nonstop talkers, he can be infuriating or just plain boring. Well before the end of his first two experiments as writer-director-star, *Real Life* and *Modern Romance*, I started muttering to myself, “Vanity, vanity.” Brooks brings out the scourge in a critic.

In *Real Life*, *Modern Romance*, and the new *Lost in America*, Brooks has played essentially the same character—the ebullient, smart, fast-talking achiever, will-driven and indefatigable. Brooks is in his thirties, not too tall but with a thick, bearish build, woolly hair, and a big, round face. He's friendly, often sweet in an all too attentive way, but he's also incredibly aggressive. Brooks the satirist

has got hold of something new—he plays middle-class con men who have dedicated themselves to some sort of cultural idea and who are thus blind to their own self-interest. The cinéma-vérité documentary filmmaker in *Real Life*, evangelist of spontaneous, unrehearsed reality, can't see that the presence of his camera is pushing the family he's filming into a nervous breakdown; the lover in *Modern Romance*, his head filled with ideas about what relationships should be, hardly looks at the girl he first kicks out of his life and then furiously pursues. Boundlessly cheerful, exhaustingly intelligent yet deeply foolish underneath, Brooks's con men are pathetically sincere—they can break your heart.

In *Lost in America*, Brooks's understanding of the character he plays—David Howard, a thirty-fiveish yup who works for a big ad firm in Los Angeles—approaches the visionary. He must know he's getting things down on film that no one else has touched. Anticipating a promotion to vice-president after eight years' labor, David has gone on a binge. He and his wife, Linda (Julie Hagerty), have purchased a new house, and David is gingerly working his way—with an alternation of desire and fear that is almost erotic—toward buying a Mercedes sedan (price: \$44,420). He's become a strategist

of high consumerism, plotting his moves like a general.

Yet an undercurrent of dissatisfaction pulls at him. Brooks, with a tender regard for David's follies that stops well short of derision, shows how the fast lane can turn into a treadmill. David has the desperate infantilism of the new corporate narcissists who define themselves by the goods they can pull in. Brooks makes him writhe with impatience: More, more, he wants more! Each extravagant purchase makes him itch for something still better. And when he gets what he wants, there's always something wrong with it—the whole game is a cheat. The car, for instance, costs \$44,000 and still doesn't have leather seats. “Mercedes vinyl” they call it. Success like this produces a peculiar disgust in its wake. David knows he's about the most cautious and calculating young executive in L.A., and it's bugging him. Deep in the night, he harbors fantasies of giving up everything and taking to the road. *Easy Rider*, it seems, made a lasting impression on him—he thinks it's the ultimate image of freedom. No one has ever told him the movie is a crock.

David gets called in by the boss, but instead of receiving his promotion, he's offered a big new account and an immediate transfer to New York. To some of us, this might not seem the end of the world, but for David it's a catastrophe. His whole life has been leading up to that promotion; his failure to get it is a repudiation of his life. Brooks does a wonderfully paced and graded flip-out, passing through rage, disbelief, reckless joy—he really rides the emotions, fueling himself, reaching some new height, coasting for a while, then reaching higher again. He transcends megalomania—this is a great bit of comic acting. And perhaps only a comic, with his eagerness to find the most disreputable emotions in a man, could see how infantilism might lead to courage, even heroism. Boiling over with rage, David blows himself right out of his job, and he gets so high on anger he can't come down. He convinces his wife to quit her job. They liquidate everything and take off for “America” in a Winnebago.

Obsession has always poured out of Brooks's language: As he speaks, the words develop a single theme, then shoot away from it, only to curl back. Satirical comedy like this has a kind of nagging

power. But even after success, the obsessive, if he's a public performer, may be plagued by the thought that he's not getting through. In one of his movies for the old *Saturday Night Live*, Brooks filmed various people's reactions to some routines he did on the *Tonight Show*. One man grabbed Brooks by the lapels and shouted, "I don't think you're funny! I just don't think you're funny!" Extinction lurks for a comic in a single frown of disapproval; Brooks has the wit to put that paranoia front and center. At the beginning of *Lost in America*, Brooks, lying in bed in the morning, listens to an interview with Rex Reed on *The Larry King Show*. In a petulant whine, Rex explains that he hates to see movies in the company of hangers-on at packed screenings, that he prefers to view even comedies alone. Reed may figure for Brooks as an example of a man out of touch with the rest of humanity—what the hero fears he has become. At the same time, Albert Brooks seems to be giving vent to his despair: *This is the audience for my comedy; this is the man judging my movies.* (Orwell said that by 50 a man had the face he deserved. Well, by 40, Rex Reed had the voice he deserved.)

David and Linda Howard try to drop out, and they discover they can't. Their sixties ideas don't work in the eighties; the ideas no longer fit what the Howards have become. The mousy Linda, in an odd, sinister burst of aggression, blows all their money in a single night in Vegas, and they quickly touch bottom. David has tried to escape the prison of money, and he winds up in the kind of trouble that can't be reduced to cultural metaphor—he's poor. And also unemployed and unprotected. From the minute he has no money, everything that happens to him is a humiliation. He winds up with a job as a school crossing guard. Linda does better: She's assistant manager of a wiener schnitzel stand. Also, her boss is nice. He's about seventeen and confident of her abilities.

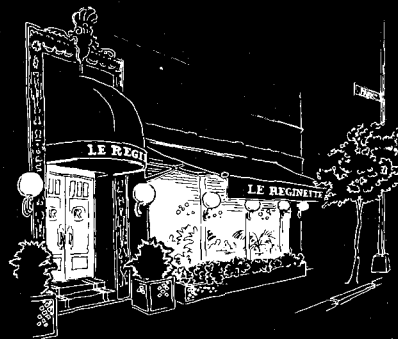
As a parable of self-delusion, and of life in the eighties, *Lost in America* is brutally honest but thin. The Howards fall to the bottom too quickly, and Brooks, dismissing the American dream of freedom and escape, hardly takes notice of the range of possibilities in this country. He may have started out by ridiculing the bi-coastal fast track, but he winds up jumping back onto it. The movie says that unless you are dumb or unambitious it isn't possible to live anywhere outside of Los Angeles or New York, and I just don't believe that. *Lost in America* is also thin as a piece of moviemaking—not as constricted visually as Brooks's earlier work (he even makes good use of the Hoover Dam), but overly simple and repetitive as drama. Brooks is still more interested in his own comic persona than anything else; he doesn't seem to realize how

many different kinds of ideas you need to make a good movie. Like his earlier pictures, this one runs out of gas after a while; then it just stops. Still, there are moments when you want to say, "I love this SOB!"

IN BOB CLARK'S *Turk 182!* A DEMAGOGIC movie pretending to be a populist movie, Robert Urich, a hell of a fireman and a damned nice guy, too, pulls a little Hispanic girl out of a burning tenement and gets badly banged up. Yet the City of New York refuses to give him a pension—he was off duty, and drinking, and he shouldn't have gone into the building. His kid brother, Timothy Hutton, a neighborhood eccentric who wears a beret and two layers of Woolworth's acrylic shirts in zigzaggy lightning-bolt patterns, decides to do something about it, so he sprays graffiti all over the re-election campaign of the mayor, Robert Culp, who is a corrupt, hollow, Wasp phony. Every time the mayor unveils something—a gigantic apple, a graffiti-proof subway train—Tim mucks it up with the words "Turk 182!" (his brother's nickname and badge number). This may cause the mayor to splutter with rage, but it enchants the people of New York, who of course all love graffiti artists. *New York Magazine* even does a celebratory cover story on the mysterious malefactor (Hey, Ed—where *have* our graffiti covers been lately?).

Turk 182! makes you sick because white ethnics could serve as the subject of a very good urban movie; they shouldn't be left to Sylvester Stallone. But this isn't such a movie; this is noisy trash in which the people in power are all clownish swine, and the ethnics are honest good fellows—lusty, happy, drinking together in bars, and taking care of one another. Bob Clark puts in lots of crowd scenes, and he treats the audience as a mob, whipping it up with shameless, stupid scenes in which Evil is humiliated and Goodness triumphs. Clark is still making *Porky's*—everything he does is slobby. The phoniest thing in his movie is the portrait of the graffiti artist, who isn't a show-off, isn't possessed by a need to deface things—no, he's selfless, an innocent. It seems never to have occurred to the people who concocted this thing (including Denis and John Hamill) that powerlessness can be corrupting, too. That isn't an especially new or profound thought, but it might be the beginning of wisdom for would-be populists working in the movies.

In brief: *Tchao Pantin*, SET IN THE shabby Belleville section of Paris, is about a defeated man stirred to life by his love for a young, reckless, terribly vulnerable drug pusher. See it for the enjoyably squalid atmosphere and the neo-Gabin tough-guy performance by Coluche. ■



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BLACK LIES, WHITE ELEPHANT

"...There is tidy, urbane writing in *Pack of Lies*, and Rosemary Harris is infinitely moving. The Met's *Porgy* is overstuffed. . ."

IF COMMERCIAL THEATER THERE MUST be—and, I daresay, there must—I would always prefer a quiet, civilized little play such as *Pack of Lies* to any number of other varieties. That does not mean, however, that this very old-fashioned and in some ways unconvincing play is the best commercial theater, let alone art, can offer. Based on fact, it concerns a stunningly ordinary lower-middle-class British family, the Jacksons, in the faceless London suburb of Ruislip circa 1960, who are told by an intelligence officer, Mr. Stewart, who suddenly drops in on them, that a Russian spy is frequenting one of the nearby houses. It seems that his accomplices may be the Krogers from across the street, who, in the five years they have lived there, have become the Jacksons' closest friends. Bob and Barbara Jackson are asked to allow a two-woman surveillance team to take over their teenage daughter's room, though Julie, the daughter, will be the last to find out that the Krogers are spies.

Hugh Whitmore, the author, prides himself on having written not an espionage thriller but a psychological drama about the effect of lying to friends and daughter on Barbara Jackson, a highly sensitive and profoundly scrupulous woman, who cannot see much difference between the Krogers' deception and her own, as the surveillance extends from the initially scheduled two days to weeks and months. She gets progressively sicker, physically and spiritually, as she must play a game of sinister pretense with her dear friends Helen and Peter, supposed Canadians, but actually Americans from the fringes of the Rosenberg case, for whom the KGB has provided new identities and training in how to transmit radio messages originating from a pair of English traitors.

Two problems are paramount. The friendship between the Jacksons and the Krogers is insufficiently dramatized and has to be taken pretty much on faith—which in art is always bad faith. And there is some question about whether Barbara's moral fastidiousness isn't excessive: It is not a matter of patriotism, not even of democracy versus Communism, so much as of the balance of power needed for mankind to survive. Universal safety must come before friendship, and it should be noted that Bob Jackson is not



House of secrets: Patrick McGoohan, George N. Martin, Rosemary Harris in *Pack of Lies*.

driven to hysteria, though he probably hates lying just as much as his wife does.

The writing, both in the dialogue scenes and in the interspersed monologues that act as flashbacks and flash-forwards, is urbane and tidy, but no more than that. By not looking more closely at the Krogers, it makes things a bit too comfy for itself: Could we see these trained spies at home, our sympathy for Barbara's moral dilemma might be greatly diminished. As for Stewart, he is a bit of a cliché—the soft-spoken, polite, indeed deferential, man of iron whose steely wheedling is irresistible, and who is redeemed by a touch of irony. Julie is also a stereotype, but perhaps most teenagers are. Bob Jackson, though, is more interesting, with his bumbling solidity and self-effacing humor, as is Thelma of the surveillance team, “who likes Richard Burton and sausages for lunch”—a fine portrait of a humble cog in a huge mechanism who maintains her humanity through touching evasions. She is played to perfection by Kaiulani Lee.

The evening's master performance, though, is Rosemary Harris's Barbara. Good as she was in younger, more dazzling roles, it is in gentle, English, middle-aged dowdiness that Miss Harris attains greatness. Like Celia Johnson and Peggy Ashcroft before her, she is no nat-

ural beauty, but age, experience, and inevitable human suffering have begun to whittle her face down to essentials, to soul. With small changes of expression and an undercoat of inchoate sound beneath her actual words, she says the unspoken. Her self-control is furrowed, even cracked, but all the nobler for it. This is human finitude made infinitely moving.

Lovely, too, are Dana Ivey's Helen Kroger, who seems herself no longer able to distinguish between acting and reality, and George N. Martin's Bob, all stalwart, understated decency. Patrick McGoohan is a mite actorish as Stewart, with his head always tilted back (playing to the gallery?); however, he certainly is smooth down to his assumed awkwardnesses, his entire performance a neatly executed hesitation waltz. Colin Fox makes the most of the small part of Peter Kroger, and Tracy Pollan is crispy fresh and wonderfully English as Julie. Clifford Williams has directed with great assurance, splendidly abetted by Ralph Koltai's masterly set and clothes.

THE QUESTION IS NOT WHETHER *Porgy and Bess* is called an opera or a musical or good red herring; calling it a folk opera, as Gershwin did, is surely begging the question. Nothing could be more folk

than *Wozzeck*—with its lowly characters, folk-song and Bible quotations—but it would never have occurred to Berg to call it folk opera. The question is what sort of setting, musical and spatial, allows the work to come off best. It seems to me that the melodies, orchestrations, and spirit of the work profit from more modest forces, from the less ambitious surroundings of a theater rather than from the grandeur of an opera house.

Without derogation, I see *Porgy and Bess* as rooted in the revival meeting, the minstrel show, and variety, all of which are closer to theater than to opera. To begin with, the performers have to be equally strong in acting, singing, dancing, physical prowess, and looks (the fairly explicit sex in it can be rather hard to take coming from unattractive people), and such demands are more likely to be met in the playhouse than in the opera house. The Metropolitan Opera has done well by the work in enlisting a number of nonoperatic performers, and, on the whole, these are the ones who fare better. But a character such as Sportin' Life, whose voice and feet require musical-comedy flexibility, is entrusted to Charles Williams, whose operatic training (and mediocre voice) cannot, despite valiant effort, cope.

Take the chorus, for example. I agree with Peter Davis that it made a "consistently gorgeous sound," but here less would be more. Instead of savoring a funky, spontaneous noise from the rowdy inhabitants of Catfish Row, I felt buried alive in the choir loft of the Mormon Tabernacle, with that hugely holier-than-thou choir blasting me into sanctity. In fact, most of the flaws of the Met's hypertrophic production were virtues afflicted with elephantiasis. Thus digging up every last scrap of the scattered score and bloating this "folk opera" to four-hour, Wagnerian dimensions (I fully expected Bess not to catch a boat for New York but ride her steed onto Porgy's funeral pyre) only brings out its longueurs and pretensions—or, as Harvey Fierstein remarked during intermission, it just goes to show that even the greatest talent can benefit from the blue pencil.

Again, the elaborate sets by James O'Hearn are much too grand—not to say operatic—for Catfish Row and the like, though Kittiwah Island looks like something from one of yesteryear's larger nightclubs, the Versailles or the Latin Quarter. The best is the fishing shanty (Act II, scene 4), although, with its leaky roof, it is hardly the place for sitting out a hurricane; the most preposterous is Serena's room (I, 2), big enough for a hangar. Nathaniel Merrill's staging is likewise too grand and hollow, notably in the last scene, which in every other production has moved me to tears but here only to start collecting my gloves, boots, and scarf. The fight scenes are good, al-

beit somewhat repetitious, but I take them to be the work of Arthur Mitchell, whose choreography, otherwise, is also too formalistic.

There was superb singing and acting from Florence Quivar as Serena, Bruce Hubbard as Jake, and Gregg Baker as Crown, also spectacular in his looks and acrobatics. But Grace Bumbry was a Bess whose singing, acting, and appearance were enough of a catastrophe to justify immediate replacement by her understudy, Roberta Alexander; alas, no such luck. Myra Merritt was an utterly undistinguished Clara, and Simon Estes, having injured his knee, was, paradoxically, handicapped in his portrayal of a cripple. But he is a stiff, charmless performer at best, and this international operatic star had more difficulty than anyone in the cast making himself heard over the orchestra, which, under James Levine's lively direction, was indeed at times rather too frisky.

But the great mystery of the Met, for me, is Isola Jones. Totally incompetent in recent productions of *Ariadne auf Naxos* and *Wozzeck*, she could have been expected to do better as the Strawberry Woman, a part whose language, ethnicity, and undemandingness should have suited her. There was, instead, strained voice production, ugly tremolo, and unseemly smugness, vocal and histrionic.

TWO PRODUCTIONS (THE FIRST, BY THE Women's Project, already gone) at the American Place Theater are (were) of modest interest. Gina Wendkos, a performance artist, wrote *4 Corners*, her first scripted play, with the help of Donna Bond, and also designed and directed it. It concerns teenage Jimmy, whose agoraphobic mother hasn't left home in twelve years and whose father talks about sending her to a psychiatrist, but actually is content to live a dismal *folie à deux* with her while bullying and browbeating Jimmy. The woman is an acutely observed character, funny and horrible, and well played by Margaret Harrington; the father, though crudely portrayed by Ryan Cutrona, is not without interest. But it is Jimmy who compels attention and sympathy, especially as enacted, with utmost genuineness and vitality, by Josh Hamilton. There were also some canny and original directorial touches.

Rude Times, by the young playwright Stephen Wylie, is a static play about an old man's rebellious—half-crazy, half-touching—self-sequestration in a room at the Y, where he hatches hopeless dreams. There is good character observation and some fetching dialogue. But, like *4 Corners*, the play has nowhere to go; the one has no resolution, the other an arbitrary one. Still, Tom McDermott is marvelous as the old man, and both playwrights hold out promise of better things to come.

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MOST IMPORTANT INTERNATIONAL SINGERS take little interest in contemporary music, but some do care. A few have even been lucky enough to have **Dominick Argento** tailor song cycles expressly for their voices—Frederica von Stade and Janet Baker, for example. Baker's performances of Argento's luminous, hauntingly beautiful *From the Diary of Virginia Woolf*, which won the Pulitzer Prize ten years ago, were musical experiences I shall never forget—an interpretation that, inexplicably, has never been preserved on a recording.

I hope some enterprising record company has plans to tape Argento's latest cycle, *Casa Guidi*, composed for von Stade, who sang the work recently in Carnegie Hall with the Minnesota Orchestra, conducted by Neville Marriner. Although the tone of these five songs may be somewhat lighter than the *Virginia Woolf* set, the music is no less absorbing or fastidiously fashioned to express the exact emotional weight of the words and the generous spirit of the woman who wrote them. The texts quote from letters Elizabeth Barrett Browning wrote in Florence between 1847 and 1859 to her sister, Henrietta, in England. It was in *Casa Guidi*, opposite the Pitti Palace, that the Brownings lived so idyllically after eloping from Wimpole Street, and where Elizabeth wrote her lyrical letters—very close to poetry themselves, words that often sound as though they had been meant for music. Anyone familiar with Argento's songs and von Stade's singing might suspect, correctly, that here is a perfect meeting of subject, composer, and artist.

Argento creates a vivid character portrait of Elizabeth Barrett Browning as she responds to marriage and a new environment with wit, warmth, and quick perceptions. The five letters deal with varied aspects of life in *Casa Guidi*, gradually intensifying in tone—settling into the new apartment, an amusing altercation between an Italian cook and the Brownings' English maid, Elizabeth's

introspective examination of her love for Robert, her self-questioning and flashes of guilt upon learning of her father's death, and the all-enveloping serenity of untroubled domesticity. All this evolves with the utmost naturalness in music of expressive breadth and controlled dramatic contrasts. Any first-time listener will surely respond instantly to such be-



Lucky lady: Argento composed *Casa Guidi* for Frederica von Stade.

guiling surfaces, but beneath the charm is a subtly devised pattern of crisscrossing motifs, both verbal and musical, thematic allusions that appear in many different guises to give the cycle its satisfyingly compact, organic unity.

Argento's idiom might be described, for want of a better term, as neo-Romantic—key signatures and tonally structured melodies appear on every page of *Casa Guidi*. Unlike some composers who have just recently climbed on this bandwagon, Argento has been quietly cultivating his style since the mid-1950s, and he now applies its techniques with more clarity, precision, and freshness than ever. The new cycle should be heard frequently in order for one to appreciate all its wonderful craft and creative spontaneity. In the second letter, for instance, Elizabeth idly remembers that the Italian cook referred to her in passing as an “an-

gel.” The remark unexpectedly crosses her mind again in the next letter as she muses on her marriage and wonders “whether I may not be some sort of a real angel after all.” The same functional accompaniment that underpins the Italian cook's compliment also returns—a chain of rising thirds—but now it is transformed into a soaring, ecstatic flight of lyricism as Elizabeth sings, gorgeously, “It is not so bad a thing, be sure, for a woman to be loved, to be loved by a man of imagination. . . . He rises on me hour by hour and I am bound to him indeed with all the cords of my heart.” This flood of feeling is abruptly interrupted by another sudden thought: “And papa thinks that I have sold my soul for genius. . . mere genius”—a chilling cutoff and a magical bridge passage into the next song, “The Death of Mr. Barrett.”

Casa Guidi is the work of a mature, independent composer who could probably never have developed his creative talent so completely or honed a style this open and honest had he not long ago removed himself from the pressures of East Coast musical politics. For the past 25 years, Argento has been living an unglamorous, family-man existence in Minneapolis, teaching at the University of Minnesota and composing as time permits, most intensively during the summers spent in Florence. Any composer would envy his long, mutually rewarding relationships with the Minnesota Opera and Symphony, enlightened groups that willingly—nay, eagerly—introduce most of the composer's scores as they are written. Now 57, Argento has taken advantage of this practical, unassuming, and human-scaled life-style to build up a valuable body of work that continues to circulate more widely and find appreciative audiences. So far, Minneapolis has been luckier than New York in this respect, but at least we have two good things to anticipate: a production of *Postcard From Morocco*, Argento's most popular stage work, at the Juilliard School

February 20, 22, and 24, and his newest opera, *Casanova's Homecoming*, scheduled for the City Opera next fall.

ORCHESTRAS OF ALL SHAPES, SIZES, AND nationalities parade through Carnegie Hall each season to present their versions of that tired ritual, the New York Concert. First, a harmless overture or some such equivalent throat-clearer prepares everyone for the arrival of a certified brand-name soloist who grinds out the *War-horse* Concerto one more time. Next, the token contemporary work makes its inevitable appearance (strategically inserted just after intermission), a New York premiere that is usually as short and innocuous as possible. After discharging that unpleasant duty, the conductor can revel in his moment of glory: an overplayed orchestral blockbuster, to send the audience home happy.

There must be hundreds of striking variations on that predictable formula, and thank heavens some conductors are beginning to discover a few of them. Riccardo Muti has been guilty of bringing the **Philadelphia Orchestra** to town with just the sort of dreary program described above, but judging from his latest visit to Carnegie Hall, this conductor has given the problems of program building some hard thought. Not that the four works the Philadelphians played were totally off-the-wall—it was the juxtaposition and interaction, the contrasts and the interrelationships of the music that made the evening a special one. It could be, as annotator Bernard Jacobson pointed out in his notes, that the twin forces of the sea and Wagner in some way animate all four scores: Fauré's *Pelléas et Mélisande* Suite, Chausson's *Poème de l'amour et de la mer*, Varèse's *Arcana*, and the *Sea Interludes* from Britten's *Peter Grimes*. It is a point worth considering, although no composer of the past hundred years has really escaped Wagner's influence, even when it has been consciously rejected.

Such philosophical speculations could hardly have interfered with anyone's enjoyment of the concert on a purely visceral level. In fact, the most intriguing aspect of this cleverly assembled program was how convincingly it demonstrated the chameleon-like properties of the "new" Philadelphia sound, a tonal flexibility that Muti has worked for steadily since he became the orchestra's music director, a process that now has been successfully accomplished. It could all be heard at this concert, exquisitely polished but still sounding vital and freshly minted—the graceful charm of Fauré, the sensuous languor of Chausson's cycle (Frederica von Stade again singing radiantly), the aggressive muscularity of Varèse, and Britten's impressionistic tone painting. There isn't a doubt in my mind that Muti now presides over the country's premier orchestra.

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ONCE THEY HAD CLEARED AWAY THE clutter of resistible and irresistible memorabilia of an antiques bazaar, the soaring space at 329 Columbus Avenue was transformed. And—as if there weren't already enough kitsch and cozy, plain and fancy, humble and exotic beaneries on Columbus to feed us all four times a day—now we have **Memphis**. Named not for the Tennessee Memphis nor the Italian design group but for the ancient Egyptian city.

That connection is almost as elusive as the place. Don't blame your cabbie if he can't find it. There's no sign of a name or number anywhere on the front door, which looks like the entrance to a wholesale-fur building on West 30th Street. Discreet as a funeral parlor. Only clue is the limo lineup. (Is Memphis hot? Give it three limos on the heater meter.)

Never mind that you've prowled these once mean, now carnivalized streets half your life. Navigate the runway alongside the bar to get the full architectural impact. You can't help but be amazed by what archaeology has unearthed here: a setting stately and handsome, with its eclectic columns (Ionic and Corinthian all at once) and marble stairway to a gentle balcony, gray walls warmed with translucent glass brick and oddly funky sconces, a potted tree that scrapes the nineteen-foot ceiling, and a serious sound system playing music from *The Big Chill*. It's the notion of interior and graphics designer Todd Ruff. But best of all, Memphis is a mostly wonderful place to eat.

Given that actor Al Corley is the principal owner, it's no surprise to see Carly Simon, Treat Williams, or James Taylor here and to spy Diane Keaton scaling the marble. The extras are a sturdy mix of Wall Street affluent, East Side yup, SoHo slummer, hungry neighbor, and a certain breed of barfly that gets disoriented if it isn't leaning on the current hot bar in town, eyes swiveling, brain pickling. But this is not the

antic frenzy that assaults. My guess is the lights are a shade too dim and the layout too sedate for the hysteria level of theater at Prima Donna or America downtown. Indeed, when the kitchen steams out the kinks and abandons ideas that don't really work, Memphis might turn out to be one of the few places in the neighborhood where a serious mouth would choose to eat.

Yes, there is the obligatory noise. And the serving crew, male and female alike, are dressed à la Fred Astaire—in natty black cutaways or spiffy shirts and ties. They are clearly waiters-in-transit-to-anywhere-else, but they are cordial, cheerful, good-looking, and refreshingly competent. The menu is a celebration of southern home cooking, mostly Louisiana-born: appetizers from \$3.75, entrées \$12 and up. A basket of warmed mini-muffins in a napkin cocoon is the opening seduction. Can you resist the molasses-perfumed pumpkin, or properly greasy corn muffins fired with jalapeño? And what about cranberry? Raisin bran? Surprisingly, the biscuits are fossilized—but nibbling at your fourth muffin, you may not take this insult too seriously.

Our guests from France find the muffin-ettes a puzzlement. They snicker and roll their eyes—“Is it not a dessert?” they ask. How can we explain that palates elevated by the great gastronomic concertos of France are still pushovers for down-home tradition? But now we are digging into the house's spiced Belle River crayfish platter, a pound of fat, flame-red beauties. You crack the inner shell of the tail, releasing the sweet meat with its peppery after-heat, then suck the heads to extract the last bit of goodness. Our guests, proprietors of the celebrated Parisian seafood house Le Bernardin, are amazed—delighted to confess that these are the best crayfish they've ever eaten. And at just \$7.25, there are enough of the critters to satisfy four of us.

But there's no point in examining Memphis through a Gallic prism. American regional cooking is our own affection. Of course the duck is sweet and crisp. Of course there is honey in the mustard sauce. And given the Cajun accent, we're not surprised by the fever of the jalapeño. Purists may argue that battering delicate crayfish tails in peppered crumbs to deep-fry and dip in rémoulade

is a travesty, but fans of “Cajun popcorn” will disagree—and these are served along with wonderful molten fingers of lightly breaded eggplant. A chicken leg is boned and filled with a homey bread-and-sausage stuffing, served on a frizzle of pickled and jalapeño'd red cabbage. Baby-back ribs nest in cabbage, too, but their savory flavor cannot disguise that they have been oversteamed and under-grilled. Even the wild-rice salad has its TNT—from cayenne pepper and rings of fierce red onion—on a cooling bed of red-leaf lettuce. Unhappily, the acrid taste of lemon peel makes the turtle soup inedible. And the gumbo of the day may suffer from an excess of starch.

Big, fat, luscious New Orleans shrimp are grilled with their shells on in a peppery barbecue sauce. The hickory



New South: Memphis's Maxine Rojas, Steven Blue, and Chip Butler.

chicken is tangy with a moist oyster pan dressing, though perhaps a bit dry, but the fried chicken can be a real treat. You may have to fight off your neighbors' attacks on its mashed potatoes with cream gravy. A double-thick pork chop, plumped with corn-bread stuffing, is the real winner; the vinegared pan gravy sweetened with molasses and apple slices may strike you as lovely gloss or aberration, depending on your mood. A big batch of good jambalaya is served in a covered pot—the moist and tasty rice is studded with chicken, crayfish, innocuous baby shrimp, and andouille sausage.

One evening, the wild rice garnishing the Opelousas duckling tastes hideously medicinal. The fish of the day—a less-than-fresh-tasting redfish—is drowned in an étouffée of dark roux, crayfish tails, onions, and peppers guaranteed to overwhelm almost anything. The vegetables could use a bit of butter. And when the muffins aren't heated properly, they are tough to bite into—a cruel loss. Finger bowls may or may not arrive after you've torn into your crayfish, but a smiling waiter will appear to decrumb the table before making the dessert presentation—on a tray draped in a giant tropical leaf.

The lime mousse is assertively limey—bits of peel add to the intensity. A moist chocolate-walnut cake sits in a bourbon-cream puddle. The carrot cake is gooey and good. Crusts are thick and rather sturdy. The sweet-potato pie with pecans may be really good one night, sadly arid the next. Banana-sour-cream pie is studded with the real thing, and those are fried banana chips on top. A modest wine list focuses mostly on American vineyards, with a sampling of French and Italian labels—good choices and a few reasonable ones as well.

"How is it possible that the same restaurant could do food that is so wonderful and food that is so inedible?" my French friends wonder. What can I say? Memphis is young and still finding its way. Actors who open restaurants may not always provide the strong editing and sensitive palate even a skilled chef needs. And our mouths, spoiled by the subtlety and brilliance of the world's gifted chefs—indeed by the elegance of a fish emerging from Le Bernardin's kitchen—may have lost a certain tolerance for the muddier moments of swamp cooking. But already there's joy enough at Memphis to tickle our nostalgia for Americana. With time, it could get even better. (And if whoever found my pearl dragon ring in the ladies' room would return it, I'd be eternally grateful.)

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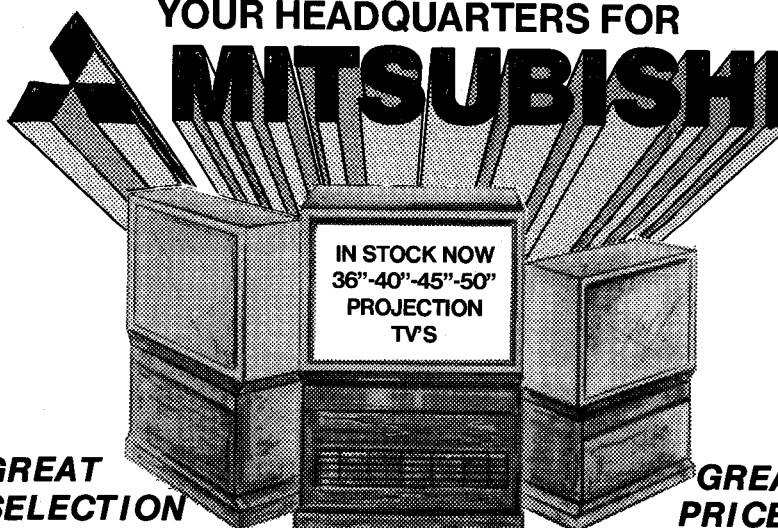
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A GROUP OF SMALL FUR ITEMS, SOME one-of-a-kind, are available here at below-wholesale prices. Manufacturers' suggested retail prices are listed. For example: ranch-mink earmuffs, retail \$40, here \$20; fox earmuffs, retail \$50, here \$25; fox flings, retail \$500, here \$225; cashmere gloves with fox cuffs, retail \$60, here \$30; fox hats, retail \$275-\$350, here \$125-\$150; mink hats, retail \$250-\$600, here \$100-\$250; black-dyed-fox muff, retail \$500, here \$200; snakeskin muff with black-fox borders, retail \$895, here \$400, and long black-fox snakeskin-lined fling to match, retail \$650, here \$300; assorted scarves, retail \$300, here \$75. Also, size 8 vests and jackets in a variety of furs, retail \$500-\$1,000, here \$150-\$400. Checks accepted; no credit cards; all sales final. *Lenore Marshall, 333 Seventh Ave., near 29th St., second floor (947-5945); Mon.-Fri. 10 a.m.-4 p.m. and Sat. till 2 p.m.; while stock lasts.*

ONE-DAY SALE

HERE IS A ONE-DAY SALE ON ALL KINDS of good things, among them bed linens, pine furniture, and sweaters. For example, a group of red or blue Scottish-tartan cotton-flannel bed linens includes: comforters, were \$55 (twin-size), \$75 (full/queen-size), and \$95 (king-size), now \$29, \$39, and \$49, respectively; sheets in bro-

DO NOT PHONE. Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.

ken sizes, were \$10-\$15, now \$5-\$10; standard-size pillowcases, were \$10, now \$5. Also, linen-and-cotton-blend comforters in a wide range of colors, were \$75 (twin-size), \$95 (full/queen-size), and \$105 (king-size), now \$39, \$49, and \$59, respectively; matching zippered-cover throw pillows, were \$18, now \$10. Pine furniture includes: antique single-door armoire, was \$600, now \$400; antique two-door, two-drawer armoire, was \$1,000, now \$600; antique end tables, were \$275, now \$100; antique-reproduction sofa table, was \$600, now \$300. Among the sweaters are men's (sizes S-L) V-necked cardigans and vests, and women's (sizes S-L) V-necked pullovers, were \$20-\$25, now \$5. No delivery on furniture. A.E., M.C., V. accepted; checks accepted for furniture only; all sales final. *Fine Design, 11 West 18th St. (741-7498); Wed. 10 a.m.-7 p.m.; 2/20 only.*

FURS

FUR COATS AND JACKETS ARE BEING FEATURED at this furrier's sale. Coats include: natural-unplucked-beaver coats in several styles, were \$2,500, now \$1,950; full-length fox coats, were \$2,950, now \$1,650; natural-mink coats, in Black-glama, gray-shadow, mahogany, smoke, or tourmaline, were \$3,950, now \$2,450. Among the jackets are natural-beaver and natural-golden-raccoon jackets, were \$1,495, now \$950; fitch jackets, were \$2,950, now \$1,950; a group of one-of-a-kind "fun fur" jackets in guanaco, marmot, monkey, and South American squirrel, were \$600-\$2,450 each, now \$395-\$1,495. A.E., M.C., V., checks accepted; all sales final. *Harry Kirshner & Son, Inc., 307 Seventh Ave., near 27th St., fourth floor (243-4847); Mon.-Fri. 9 a.m.-6 p.m. and Sat. 10 a.m.-5 p.m.; while stock lasts.*

FUN THINGS

JOHNNY JUPITER IS CLOSING ITS GREEN-wich Village store and is reducing prices on a selection of its Americana pieces, from the turn of the century to the present. Most items are one-of-a-kind. All Fiesta Ware and Russel Wright pottery is being reduced 20 percent and includes: Fiesta Ware cobalt syrup server, was \$135; Fiesta Ware cake server with original label, was \$60; Russel Wright covered butter dish, was \$100. Harlequin pottery animals include: cat, was \$68, now \$54; fish, were \$66-\$68, now \$50; owl cookie jar, was \$22, now \$11. Also, antique linens, including embroidered baby

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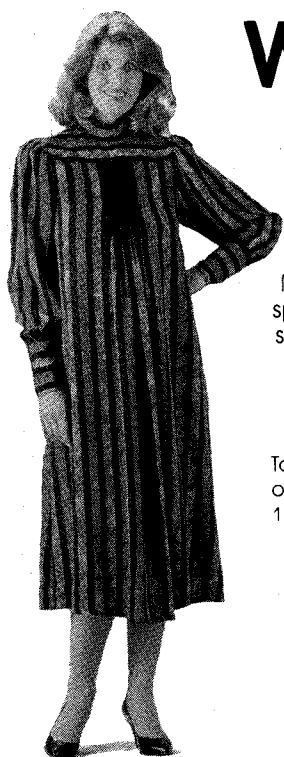
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blanket, was \$45, now \$30; 1930s Frank-art metal nude-figure standing ashtray, was \$285, now \$200; oblong Adirondack plant stand made of twigs, was \$85, now \$60; world's fair souvenir paper umbrella, was \$24, now \$18. Contemporary toys include: Cameo Storybook dolls, were \$30, now \$15; Suzanne Gibson dolls, were \$54-\$96, now \$37.50-\$67.20; Gund Brownberry Bear, was \$100, now \$50; Hermann Teddy bears, were \$32.50-\$66, now \$19.50-\$39.60. Checks accepted; no credit cards; all sales final. *Johnny Jupiter, 385 Bleecker St. (675-7574); Wed.-Sat. noon-7 p.m. and Sun. till 6:30 p.m.; 2/20-3/15.*

THANK HEAVEN

FOR LITTLE GIRLS (SIZES T4-6X AND 7-14), this manufacturer is offering charming clothes at wholesale prices. Some examples: cotton pinafores with blouse, retail \$20, here \$10; green-trimmed red-and-blue cotton gypsy-style dresses with puffed sleeves, retail \$22, here \$11; piqué-collared cotton dresses, retail \$24, here \$12; Raggedy Ann dresses (sizes T4-6X only), retail \$22, here \$11; a group of designer sample dresses, including some in taffeta, retail \$30, here \$10. Also, cotton-and-polyester-blend sweatshirts, retail \$12, here \$6. Checks accepted; no credit cards; all sales final. *Doris Brosk, Inc., 112 West 34th St., Room 486 (564-2122); Mon.-Fri. noon-5 p.m. and Sat.-Sun. till 4 p.m.; while stock lasts.*

WAREHOUSE SALE

THIS WAREHOUSE SALE ON CONTEMPORARY home and office furniture features original designs, copies, floor samples, discontinued models, "mistakes," and slightly damaged items, all sold as is. Chairs include: Breuer-style vinyl-upholstered side chairs, list \$210, here \$55; Breuer-style "Wassily" leather chairs, list \$562, here \$140; Elisa lacquered-wood-frame armchairs, list \$380-\$450, here \$75-\$85 (depending on condition); Peta beechwood-frame chairs, list \$320-\$350, here \$90. Also, discontinued Pro executive chairs in leather or wool (prices are for leather, wool about one third less): low-back swivels, list \$975, here \$341; high-back swivels, list \$1,030, here \$360. Tables include: 84-in.-by-42-in. Sanka lacquer-and-wood dining table, list \$1,800, here \$600; flip-top table, list \$1,350, here \$450. In addition, many fabrics from such top designers as Design-tex, Knoll, Boris Kroll, Larsen, Jack Lenor, and Maharam, most at \$1-\$3 a yd. A.E., V. accepted; no checks; all sales final. Additional charge for delivery. *Gordon International Warehouse, 154 Morgan Ave., Greenpoint, Brooklyn (718-417-1874); call for directions; Mon.-Sun. 9 a.m.-5 p.m.; through 2/25.*

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Music		Nightlife	101
& Dance	86	Radio	105

A Complete Entertainment Guide for the Week Beginning Feb. 20.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Feb. 19: *Seventeen*. Opening Feb. 20: *Ladies on the Rocks*. #2—Thru Feb. 26: "Latin American Cinema." Thru Feb. 19: *Erendira*; *Xica*. Feb. 20-21: *When the Mountains Tremble*; *Nicaragua: No Pasaran*. Feb. 22: *Gaifun*; *Portrait of Teresa*. Feb. 23: *Dona Flor and Her Two Husbands*; *Bye Bye Brazil*. Feb. 24: *Macunaima*; *How Tasty Was My Little Frenchman*.
3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk*.
4. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Feb. 21: *City Heat*; *Top Secret!* Beg. Feb. 22: *Fear City*.
5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Tent.: *Hepo Man*. **AGEE ROOM**—*Falasha*—*Exile of the Black Jews*.
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Amadeus*. #2—*Blood Simple*.
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense*.
9. **ART**—8th St. E. of University Pl. 473-7014. *Paris, Texas*.
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Feb. 18: *How to Steal a Million*; *Two for the Road*. Feb. 19: *Deception*; *Beyond the Forest*. Feb. 20: *The Cabinet of Dr. Caligari*; *M. Feb. 21: His Girl Friday*; *The Outlaw*. Feb. 22-23: *The Man Who Knew Too Much* (1934); *Secret Agent*. Feb. 24: *The Seven Samurai*.
11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Feb. 21: *The Cotton Club*; *The Bounty*.
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Feb. 19: *The Bostonians*. Feb. 20-21: *Amarcord*; *The Clowns*. Feb. 22-23: *Purple Rain*; *Footloose*. Feb. 24-26: *The Little Drummer Girl*; *Annie Hall*.
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields*. #2—1984.
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Mean Season*. #2—*A Soldier's Story*. #3—*Mrs. Soffel*. #4—*Choose Me*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Heaven Help Us*.

#2—*Fast Forward*. #3—*The Falcon and the Snowman*.

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Feb. 21: *The Flamingo Kid*.
22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Fast Forward*.
23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Vision Quest*.
24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *The Falcon and the Snowman*.
25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*The Breakfast Club*. #2—*Turk 182!* #3—*Beverly Hills Cop*.

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Killing Fields*. #2—*Fast Forward*.
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness*.
32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Vision Quest*. #2—*Turk 182!* #3—*The Cotton Club*. #4—*The Terminator*. #5—*Torchlight*. #6—*Superstition*.
33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Fear City*. #2—*Beverly Hills Cop*.
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Starman*.
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Falcon and the Snowman*.
37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Mischief*. #2—*Heaven Help Us*.
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *A Soldier's Story*. **EMBASSY 3**—*Micki & Maude*. **EMBASSY 4**—*Tuff Turf*.
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Feb. 18: *The Godfather*; *The Godfather Part II*. Feb. 19-20: *Rocky II*; *Rocky III*. Feb. 21-23: *The Atomic Cafe*; *Testament*. Feb. 24-25: *Garbo Talks*; *The Turning Point*. #2—Feb. 18-19: *Pink Floyd the Wall*; *The Kids Are All right*. Feb. 20-21: *The Long Good Friday*; *The Jigsaw Man*. Feb. 22-23: *Chariots of Fire*; *Greystoke: The Legend of Tarzan, Lord of the Apes*. Feb. 24: *Napoleon*.
41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*The Mean Season*. #2—1984.
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio*.
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Beyond the Walls*.
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *A Passage to India*.
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus*.
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "French Film Festival." Thru Feb. 19: "A Tribute to Gérard Depardieu." Feb. 18:

The Moon and the Gutter. Feb. 19: *Le Sucre*. Feb. 20-27: "A Tribute to Jean-Paul Belmondo." Feb. 20-21: *Ace of Aces*.

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Turk 182!*
50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *Tchao Pantin*.
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *The Bay Boy*.
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Mischief*.
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Blood Simple*.
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country*.
57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. "I Love Australian Film Festival." Thru Feb. 20: *Freedom*. Opening Feb. 21: *Between Wars*.
58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Vision Quest* #2—*The Killing Fields*.
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Fast Forward*. **CORONET**—*The Falcon and the Snowman*.
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Birdy*.
62. **CINEMA 1**—Third Ave. nr. 60th St. 753-6022. *The Return of the Soldier*. **CINEMA 2**—753-0774. *Lost in America*.

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Heaven Help Us*. #2—832-2720. *The Mean Season*.
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. 1984.
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Mrs. Soffel*. #2—*The Breakfast Club*.
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy*.
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness*.
78. **UA EAST**—First Ave. at 85th St. 249-5100. *Places in the Heart*.
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop*. #2—*Fear City*.
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Fast Forward*; *People Soup*.
83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Killing Fields*. #2—*Turk 182!*
84. **COSMO**—116th St. nr. Lexington Ave. 534-0330. Thru Feb. 21: *Fear City*; *Runaway*.

61st Street and Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. *The Breakfast Club*.
86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—1984. #2—*Where the Green Ants Dream*. #3—*Amadeus*.
88. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*Blood Simple*. #2—*Stranger Than Paradise*.
89. **REGENCY**—B'way nr. 67th St. 724-3700. Thru Apr. 6: "Alfred Hitchcock." Thru Feb. 19: *To Catch a Thief*; *Dial M for Murder*. Feb. 20-23: *Young and Innocent*; *North by Northwest*. Feb. 24-26: *Rope*; *The Trouble With Harry*.
90. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—*The Brother From Another Planet*. #2—*A Soldier's Story*.
92. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—*The Killing Fields*. #2—*Vision Quest*. #3—*Beverly Hills Cop*. #4—*Witness*.
93. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—*Fast Forward*. #2—*Turk 182!*
95. **THALIA**—95th St. W. of B'way. 222-3370. Feb. 18: *Coogan's Bluff*; *Escape From Alcatraz*. Feb. 19: "Black Tuesdays": *Soul to Soul*; *Better Be Good to Me*; *Jiminy Glick*; *Play Berkeley*; *A Date With Dixie*. Feb. 20: *Blind Husbands*; *Foolish Wives*. Feb. 21: *The Story of O*; *L'Image*. Feb. 22: *The Exterminating Angel*; *The Discreet Charm of the Bourgeoisie*. Feb. 23: *The Leopard*. Feb. 24: *La Nuit de Varennes*; *The Night Heaven Fell*.
96. **METRO CINEMA**—B'way nr. 99th St. 222-1200. Thru Feb. 21: *The Makin' Sisters*. Feb. 22: *Andrei Rublev*; *Pirosmani*. Feb. 23: *Last Tango in Paris*; *The Conformist*. Feb. 24: *The Hidden Fortress*.
97. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—*The Mean Season*. #2—*Heaven Help Us*. #3—*The Breakfast Club*. #4—*Fear City*.
98. **RKO COLISEUM TWIN**—B'way at 181st St. 927-7200. #1—*Fear City*. #2—*Fast Forward*.
99. **ALPINE**—Dyckman St. at B'way. 567-3587. Thru Feb. 21: *Tuff Turf*. Beg. Feb. 22: *Fear City*.

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater. Adm. \$3; senior citizens and children \$1.50 (each film). Daily, 10:30 a.m.—3:30 p.m. (Wed., -4:30, Sat.—Sun., -4:40): *To Fly, and Living Planet*; Adm. \$4.50; senior citizens and children \$3 (double feature). Fri. at 4:30, Fri.—Sat. at 6 & 7:30: *To Fly, and Living Planet*.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. \$4; video only, \$2. "Video in the Gallery": Feb. 22-23 at 6:30: "Cast Iron TV": *Lynch: Who Killed Michael Stewart?* by Franck Goldberg, and *What's Cooking?*: *Restaurant Culture of the Lower East Side* by Lyn Tiesenbacher, Dave Pentecost and Nolan Poole. "Music and Moving Images": Feb. 22 at 7:30: *Love of Line, of Light and Shadow: The Brooklyn Bridge, The Stillness, Waveline II: Three Visual Musical Compositions, and Night Flame Ritual*—performance pieces, film and video by Reynold Weidenaar. Feb. 23 at 7:30: "Love Cycle: A Soap Opera," from the PBS series, *Hip Pocket Musicals*; discussion with filmmakers follows.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. \$5; members \$4. "New Wave Cinema—Hong Kong." Feb. 22 at 8: *Boat People* (1983) by Ann Hui.

CITY COLLEGE—Aaron Davis Hall, 134th St. and Convent Ave. 690-4100. Adm. \$4. "Tradition and Conflict: Images of a Turbulent Decade, 1963-73." Feb. 21 at 7: *Buck and the Preacher* (1963) by Sidney Poitier, with Poitier and Harry Belafonte. Adm. \$2.50: "Harlem Film Festival." Feb. 22 at 4 & 7: *Sarah and The Answer* by Spike Lee, and *I Be Done Been Was Is* by Debra Robinson.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution \$3.50; members \$2.50. Feb. 21 & 22, at 8: *Doomed Love* (1983) by Andrew Horn. Feb. 28, at 8: *Lightplay* (work-in-progress), *Stream Rapid Falls* (1978), *Monkey Dream* (1977), and *Blind Love* (1983) by Dave Garey. Feb. 23 at 8: "Japanese Experimental Film 1960-80": *X* (1960) by Toru Takemitsu, *The Cage* (1962) by Shuji Terajima, *A Dance Party in the Kingdom of Liliput* (1964) by Taka

limura, *Spacy* (1980-81) by Takashi Ito, and other films; at 11: *I Was a Male War Bride* (1949) by Howard Hawks, with Cary Grant and Ann Sheridan. Feb. 24 at 8: *Isn't Life Wonderful* (1924) by D. W. Griffith.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. \$2.50; students and senior citizens \$2; members free. Feb. 20 at 12:30, 3:15, 6 & 8:45: *Dites-lui que je l'aime* (1977) by Claude Miller.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. \$4; members, senior citizens, and students \$3.50. François Truffaut Festival. Feb. 23 at 8: *The Last Metro* (1980), with Catherine Deneuve and Gérard Depardieu.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. \$1. Thru—Sun., 12 noon-6, thru Mar. 10: *Spawning Sockeyes*, a multi-channel video installation by Tomiyo Sasaki; "Expropriated TV Images": video works by Dara Birnbaum, Michel Auder, and Ken Feingold.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Feb. 22-Mar. 24, Tue.—Sun., 12 noon-5:15: running continuously: Aaron Siskind (1981); "Video-Feature," hourly on the hour: *How I Got Into TV (and Other Stories)* (1983) by Ilena Segalove, and *Arcade* (1984) by Lyn Blumenthal and Carole Ann Klonarides.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. \$4; members, senior citizens, and students \$3. "Before Hashomon: Japanese Film Treasures of the '30s and '40s." Feb. 21 at 7:30: *A Brother and His Younger Sister* (1939) by Yasujiro Shimazu. Feb. 22 at 7:30: *Children of the Beehive* (1948) by Hiroshi Shimizu.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Jewish Americana on Television": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30, Fri. at 12:30 & 1:30. Thru Feb. 22: *You Are There—The Plot Against King Solomon*, and *A Lawyer From Boston*. Feb. 24-Mar. 1: *Face the Nation—Eleanor Roosevelt and Margaret Chase Smith*, and *See It Now—Report From Israel*. Thru May 30: "Television Moments 1948-84": continuous screenings.

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Mar. 2: Tue.—Sat. at 1: *The Discreet Charm of Diplomacy, The Day Before and Close to the Edit* by Zbigniew Rybczynski; 1:10: *Record Players* by Christian Marclay; 1:15: *Sign on the Truck* by Jenny Holzer; 2:15: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Feb. 19-23: Parts 7-9); 3:45: "Five French Video Makers"; 5:15: Tapes by request. Thru Mar. 2, Tue.—Sat., 1-6, continuous screenings: *Pascal's Lemma* by James Benning.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. \$3. Feb. 19 at 8 (spec. \$6 adm.): "Beyond MTV: New Venues for Video": panel discussion. Feb. 21 at 8: Video, slides, and performance by Eric Ross and Mary Ross. Feb. 23 at 8: "Polish Film Program No. 3."

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Feb. 21 at 12:30: "Sports on Television": seminar. Thru Mar. 14: "KTLA: West Coast Pioneer." Thru Apr. 18: "Hallmark Hall of Fame: A Tradition of Excellence."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Feb. 26: "Video From Vancouver to San Diego." Films: Theater 1: Thru Mar. 1: "Screen Gems: Fifteen Films From Columbia Pictures, 1932-60." Feb. 18 at 2: *Tonight and Every Night* (1945) by Victor Saville, with Rita Hayworth; at 5: *The Man From Laramie* (1955) by Anthony Mann, with James Stewart. Feb. 19 at 2:30: *Ladies in Retirement* (1941) by Charles Victor, with Ida Lupino; at 6: *No Sad Songs for Me* (1950) by Rudolph Mate, with Margaret Sullivan. Feb. 21 at 2:30 & 6: "A History of Camera Movement VI": *Cabiria* (1914) by Giovanni Pastrone. Feb. 22 at 2:30: *My Name Is Julia Ross* (1945) by Joseph H. Lewis; at 6: *My Sister Eileen* (1955) by Richard Quine, with Jack Lemmon. Feb. 23 at 2: (See Feb. 18 at 5); at 5: *Ride Lonesome* (1959) by Budd Boetticher, with Randolph Scott. Feb. 24 at 2: *Stranger When We Meet* (1960) by Richard Quine, with Kirk Douglas and Kim Novak; at 5: *Bonjour Tristesse* (1957) by Otto Preminger, with David Niven and Jean Seberg. Theater 2: Thru Mar. 11: "Berlin Exiles." Feb. 18 at 2:30: *Skampolo, Ein Kind der Strasse* (1932) by Hans Steinhoff; 5:30: *Abschied* (1930) by Robert Siodmak. Feb. 19 at 3 & 6:30: "Films From the Archives": *The Adventurer* (1917) by and with Charles Chaplin, and *Amarilly of Clothesline Alley* (1918) by Marshall Neilan, with Mary Pickford. Feb. 21 at 3 & 6:30: "What's Happening?": *I Be Done Been Was Is* (1983) by Debra J. Robinson. Feb. 22 at 3: *Viktor-Viktoria* (1933) by Reinhold Schunzel;

6:30: *Frau im Mond* (1929) by Fritz Lang. Feb. 23 at 2:30: *Voruntersuchung* (1931) by Robert Siodmak; 5:30: *Razzia in St. Pauli* (1932) by Werner Hochbaum. Feb. 24 at 2:30: *Die Letzte Kompanie* (1930) by Kurt Bernhardt; 5:30: (See Feb. 22 at 6:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$4; members \$2.50; senior citizens \$2-\$2.50; under 16, \$2. Feb. 18 at 2, 5 & 7:30: *Vertigo* (1958) by Alfred Hitchcock, with James Stewart and Kim Novak. Feb. 19 at 7:30: *Boesman and Lena* (South Africa, 1973) by Ross Devenish, from the play by Athol Fugard, and *Allan Boesak: Choosing for Justice* (South Africa, 1984) by Nadine Gordimer and Hugo Cassirer. Feb. 20 at 8: *Rope* (1948) by Alfred Hitchcock, with James Stewart. Feb. 21 at 8: *Sugar Cane Alley* (Martinique, 1983) by Euzhan Palcy. Feb. 22-23 at 7:30 & 9:30, Feb. 24 at 3, 5 & 7:30, Feb. 25 at 8: *Kaddish* (1984) by Steve Brand; filmmaker present. Feb. 24 at 5 & 7:30; Feb. 22 at 7:30 (in the Screening Room): *Losing Ground* (1982) by Kathleen Collins; filmmaker present.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Feb. 23 at 1:30: *Altered States* (1980) by Ken Russell, with William Hurt and Blair Brown.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618 for Donnell; 221-7676 for other branches. Free (all branches). Feb. 19 at 12 noon: Films by Ousmane Sembene: *Borom Sarret* (Senegal, 1963), and *Mandabi* (Senegal, 1970); 2:30: "Collector's Choice": *Blues Maker* (1969) by Christian Harrison, *Dry Wood* (1973) by Les Blank and Maureen Gosling, and *Black Music in America: The 70's* (1979). Feb. 21 at 12 noon: "Black Independent Filmmakers: Lives in Fiction": *Clarence and Angel* (1980) by Robert Gardner. 67th St. branch, 328 E. 67th St. Feb. 18 at 6: *An American in Paris* (1951) by Vincente Minnelli, with Gene Kelly. Webster branch, 1465 York Ave. Feb. 21 at 6: *Blithe Spirit* (1945) by David Lean, with Rex Harrison. 96th St. branch, 112 E. 96th St. Feb. 23 at 1:30: *The Man in the White Suit* (1952) by Alexander Mackendrick, with Alec Guinness.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens, and students \$4. Tue.—Sun. at 6, 8 & 10, Fri.—Sun. at 4: *Shivers* (1981) by Wojciech Marczewski. Free: Fri.—Sun. at 2: *Rape/Crisis* (1983) by Gary T. McDonald.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. "A View From the Edge: Films on Abstract Expressionism." Feb. 23 at 2: *Art of the Sixties* (1967).

TRUCK AND WAREHOUSE THEATER—79 E. 4th St. 254-5060. Adm. \$3. Feb. 20 at 8: *America—From Hitler to M-X* (1982) by Joan Harvey.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Feb. 23—Mar. 3: Tue. at 1:15, 3:45 & 6:30, Wed.—Sat. at 11:15 a.m. & 2 p.m., Sun. at 12:30 & 3: Meredith Monk retrospective: *16 Millimeter Earrings* (1966), *Children* (1967), *Ball-bearing* (1968), *Mountain* (1971), *Quarry* (1975), and *Ellis Island* (1981), and the videotapes *Paris* (1982), and *Turtle Dreams (Waltz)* (1983). At the Philip Morris branch, 42nd St. at Park Ave. Free. 878-2550. "Films on Art." Feb. 21 at 12:30: *Cornell 1965* (1978) by Larry Jordan, *Nevelson in Process* (1978) by Susan Fanshel and Jill Godmilow, and *The Box* (1969) by John Torreano.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. \$6. "The Holocaust: Individual Responses to Chaos." Feb. 24 at 8: *High Street* (Belgium, 1976) by André Ernotte.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*Fear City*. #2—*The Breakfast Club*. #3—*Turk 182!*

102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. *The Mean Season*.

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*The Mean Season*. #2—*Heaven Help Us*.

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Witness*. #2—*The Mean Season*.

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Witness*. #2—*A Passage to India*.

106. **DOVER**—Boston Rd. at E. 174th St. 542-3511. *Fear City*.

MOVIES

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Vision Quest*. #2—*The Mean Season*. #3—*Fast Forward*. #4—*Heaven Help Us*.
110. **KENT**—E. 167th St. nr. Grand Conc. 367-1288. *Fear City*.
111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*Fear City*. #2—*Witness*.
112. **LOEWS PARADISE**—E. 188th St. at Grand Conc. 367-1288. #1—*The Breakfast Club*. #2—*Beverly Hills Cop*. #3—*Witness*. #4—*Tuff Turf*.
113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. *The Killing Fields*.
114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Breakfast Club*. #2—*Fast Forward*. #3—*Vision Quest*. #4—*Turk 182!*
115. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Fear City*. #2—*Turk 182!*. #3—*Fast Forward*. #4—*Vision Quest*.
117. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Heaven Help Us*. #2—*Mischief*. #3—*The Killing Fields*.
118. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Killing Fields*. #2—*Heaven Help Us*. #3—*Turk 182!*. #4—*Vision Quest*. #5—*Beverly Hills Cop*. #6—*Mischief*. #7—*Witness*. #8—*The Mean Season*. #9—*The Breakfast Club*. #10—*Fast Forward*. #11—*A Passage to India*.

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Witness*. #2—*Fast Forward*. #3—*The Breakfast Club*. #4—*Beverly Hills Cop*. #5—*The Killing Fields*.
202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*The Mean Season*. #2—*Heaven Help Us*.
203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—*Vision Quest*. #2—*The Mean Season*.
205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Witness*. #2—*The Breakfast Club*. #3—*Beverly Hills Cop*.
206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Fast Forward*. #2—*Heaven Help Us*. #3—*The Killing Fields*. #4—*Mischief*.
208. **BOROUGH PARK-WALKER**—18th Ave. at 64th St. 232-4500. *A Passage to India*.
210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*The Mean Season*. #2—*Witness*. #3—*The Breakfast Club*. #4—*Heaven Help Us*. #5—*Beverly Hills Cop*. #6—*Vision Quest*.
211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—*The Killing Fields*. #2—*A Soldier's Story*.
212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Vision Quest*. #2—*A Passage to India*. #3—*Turk 182!*
213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—*The Flamingo Kid*. #2—*Paris, Texas*.
214. **DOWNTOWN BROOKLYN-DUFFIELD**—Duffield St. at Fulton. 624-3591. #1—*Fast Forward*. #2—*The Mean Season*.
215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—*Turk 182!*. #2—*Beverly Hills Cop*. #3—*Fear City*. #4—*Witness*.
220. **FLATBUSH-RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Fear City*. #2—*Turk 182!*. #3—*Fast Forward*. #4—*Beverly Hills Cop*.
223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Beverly Hills Cop*. #2—*The Breakfast Club*.
225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Mischief*. #2—*The Killing Fields*. #3—*Heaven Help Us*. #4—*Witness*.
228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Feb. 21: *Protocol*; Grandview, U.S.A. Beg. Feb. 22: *The Flamingo Kid*; Bachelor Party.
231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. #1—*A Soldier's Story*. #2—Beg. Feb. 22: *The Flamingo Kid*.

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Feeling things he shouldn't feel...
Knowing things he shouldn't know...
Don at 16

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MOVIES

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Vision Quest*. #2—*Fast Forward*. #3—*Fear City*. #4—*Turk 182!*. #5—*A Passage to India*.
235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Feb. 19: *Starman*. Beg. Feb. 20: *That's Dancing*.
236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*The Breakfast Club*. #2—*A Passage to India*.
237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Vision Quest*. #2—*Fear City*. #3—*Fast Forward*.
238. WILLAMSBURG-COMMODORE—E'way at Rodney St. 384-7259. #1—Thru Feb. 21: *Fear City*; *Dr. Butcher*. #2—Thru Feb. 21: *Fast Forward*; *Star Crazy*.

Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY—356-3800. #1—Thru Feb. 21: *Fast Forward*. Beg. Feb. 22: *Fear City*. #2—*The Mean Season*.
303. NEW DORP-HYLAN—351-6601. #1—*Beverly Hills Cop*. #2—*Witness*.
304. NEW DORP-LANE—351-2110. *A Passage to India*.
305. NEW DORP-RAE—979-0444. #1—*The Killing Fields*. #2—*Vision Quest*.
306. NEW DORP-RKO FOX PLAZA—987-6800. #1—*Turk 182!*. #2—*Fear City*.
307. NEW SPRINGVILLE-ISLAND—761-6666. #1—*The Killing Fields*. #2—*Mischief*.
308. NEW SPRINGVILLE-RKO RICHMOND—761-3103. *The Breakfast Club*.

Queens

(Area Code 718)

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*The Killing Fields*. #2—Thru Feb. 21: *Heaven Help Us*. Beg. Feb. 22: *Turk 182!*. #3—*Fast Forward*. #4—*Vision Quest*.
402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Witness*. #2—*The Killing Fields*.
403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*A Passage to India*. #2—*Vision Quest*. #3—*Mischief*. #4—*Heaven Help Us*.
406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Feb. 21: *Torchlight*; *The Dorm That Dripped Blood*. Beg. Feb. 22: *The Fog*; *Uncommon Valor*.
407. DOUGLSTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Turk 182!*. #2—*Mischief*. #3—*The Breakfast Club*. #4—*The Mean Season*. #5—*Vision Quest*. #6—*Turk 182!*. #7—*Mass Appeal*.
408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Breakfast Club*. #2—*Beverly Hills Cop*.
410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Turk 182!*. #2—*Fast Forward*. #3—*The Mean Season*. #4—*Fear City*.
411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Vision Quest*. #2—*Beverly Hills Cop*. #3—*Mischief*.
412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*A Passage to India*. #2—*Heaven Help Us*. #3—*The Killing Fields*.
413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*The Mean Season*. #2—*Fast Forward*. #3—*Turk 182!*. #4—*Turk 182!*.
414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*A Passage to India*. #2—*Witness*.
416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Feb. 21: *Places in the Heart*. Beg. Feb. 22: *The Flamingo Kid*. #2—*Paris, Texas*.
417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.
418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Mischief*. #2—*Fast Forward*.

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Witness*.
420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*A Passage to India*. #2—*The Killing Fields*. #3—*Vision Quest*. #4—*Heaven Help Us*.
422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Vision Quest*. #2—*The Mean Season*; *Amadeus*. #3—*The Breakfast Club*. #4—*Tuff Turf*; *Fast Forward*. #5—*A Passage to India*.
423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop*. #2—*Heaven Help Us*.
424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. Closed.
426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*A Passage to India*. #2—*Beverly Hills Cop*. #3—*The Mean Season*.
427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Vision Quest*. #2—*Witness*.
428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Heaven Help Us*. #2—*Fear City*. #3—*Fast Forward*.
433. JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Feb. 21: *Fear City*; *Runaway*.
436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Feb. 21: *Amadeus*. Beg. Feb. 22: *A Soldier's Story*; *The Razor's Edge* (1984).
439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*The Mean Season*. #2—*Fast Forward*.
442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 21: *A Soldier's Story*; *Thief of Hearts*.
443. REGO PARK-LOEWS LEFRACK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Protocol*. #2—*Tuff Turf*. #3—*The Cotton Club*.
445. RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd St. 843-8240. Program unavailable.
447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Fear City*; *Tuff Turf*. #2—*Fast Forward*.
448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Witness*. #2—*Fast Forward*.
450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*The Breakfast Club*. #2—*A Passage to India*.
451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 21: *Fear City*; *Dr. Butcher*.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE—223-2323. #1—*A Passage to India*. #2—*The Mean Season*.
501. BALDWIN-RKO—223-9230. *Heaven Help Us*.
502. BELLEROSSE-RKO—775-1351. Thru Feb. 19: *Starman*. Beg. Feb. 20: *Breakin' 2 Electric Boogaloo*.
504. BELLMORE-MOVIES—785-4486. Thru Feb. 21: *Protocol*. Beg. Feb. 22: *The Flamingo Kid*.
511. EAST MEADOW-FLICK—794-8008. #1—*Turk 182!*. #2—*Mischief*.
512. EAST MEADOW-MEADOWBROOK—731-2423. #1—*The Mean Season*. #2—*Vision Quest*. #3—*The Killing Fields*. #4—*A Passage to India*.
517. FLORAL PARK-RKO FLORAL—352-2280. *Vision Quest*.
518. FRANKLIN SQUARE-FRANKLIN—775-3257. #1—*The Breakfast Club*. #2—*Turk 182!*.
519. GARDEN CITY-RKO ROOSEVELT FIELD—741-4007. #1—*The Killing Fields*. #2—*Turk 182!*. #3—*Beverly Hills Cop*.
521. GARDEN CITY PARK-RKO PARK EAST—741-8484. *A Passage to India*.
523. GREAT NECK-SQUIRE—466-2020. #1—*The Killing Fields*. #2—*Turk 182!*. #3—*Heaven Help Us*.
524. HEWLETT-RKO—791-6768. Thru Feb. 19: *Starman*. Beg. Feb. 20: *Breakin' 2 Electric Boogaloo*.
526. HICKSVILLE-HICKSVILLE—931-0749. #1—*The Mean Season*. #2—*Fast Forward*.

528. HICKSVILLE-MID-PLAZA—433-2400. #1—*Vision Quest*. #2—*Lost in America*. #3—*Mischief*. #4—1984. #5—*Amadeus*. #6—*Paris, Texas*.
529. LAWRENCE-RKO—371-0203. #1—*Beverly Hills Cop*. #2—*A Passage to India*. #3—*Vision Quest*.
530. LEVITTOWN-LEVITTOWN—731-0516. #1—*A Soldier's Story*. #2—Thru Feb. 21: *Starman*. Beg. Feb. 22: *Tuff Turf*.
531. LEVITTOWN-LOEWS NASSAU—731-5400. #1—*Beverly Hills Cop*. #2—*Tuff Turf*. #3—*Fear City*. #4—*Witness*. #5—*The Breakfast Club*. #6—*Heaven Help Us*.
532. LONG BEACH-LIDO—432-0056. Thru Feb. 21: *Superstition*; *Trading Places*. Beg. Feb. 22: *The Flamingo Kid*; *Bachelor Party*.
533. LYNBROOK-LYNBROOK—593-1033. #1—*Fast Forward*. #2—*The Mean Season*. #3—*Heaven Help Us*. #4—*Mischief*.
534. LYNBROOK-STUDIO ONE—599-1444. *Paris, Texas*.
535. MALVERNE-TWIN—599-6966. #1—*A Soldier's Story*. #2—Thru Feb. 21: *Pinocchio*; *Starman*. Beg. Feb. 22: *Protocol*; *Pinocchio*.
536. MANHASSET-MANHASSET—627-7887. #1—*Amadeus*. #2—*Fast Forward*. #3—*Mischief*.
537. MANHASSET-RKO CINEMA—627-1300. *Witness*.
540. MASSAPEQUA-PEQUA—799-6464. *Beverly Hills Cop*.
541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL—795-2244. #1—*Mischief*. #2—*The Mean Season*. #3—*Witness*. #4—*Heaven Help Us*. #5—*A Passage to India*. #6—*Fast Forward*. #7—*Vision Quest*. #8—*Fear City*. #9—*The Killing Fields*.
543. MERRICK-TWIN—546-1271. #1—*Witness*. #2—*The Killing Fields*.
544. MERRICK-MALL—623-4424. Program unavailable.
545. NEW HYDE PARK-HERRICKS—747-0555. #1—*Fast Forward*. #2—*The Mean Season*.
547. OCEANSIDE-OCEANSIDE—536-7565. #1—Thru Feb. 21: *Protocol*. Beg. Feb. 22: *The Flamingo Kid*. #2—Program unavailable.
548. OLD BETHPAGE-CINE CAPRI—752-1610. Thru Feb. 21: *Protocol*. Beg. Feb. 22: *The Flamingo Kid*.
550. PLAINVIEW-OLD COUNTRY—931-4242. #1—*Fast Forward*. #2—*The Mean Season*.
551. PLAINVIEW-RKO MORTON VILLAGE—938-2323. *The Breakfast Club*.
552. PLAINVIEW-RKO TWIN—931-1333. #1—*Vision Quest*. #2—*Witness*.
554. PORT WASHINGTON-MOVIES—944-6200. #1—*The Breakfast Club*. #2—*The Mean Season*. #3—*Vision Quest*.
557. ROCKVILLE CENTRE-RKO FANTASY—764-8000. *The Breakfast Club*.
558. ROCKVILLE CENTRE-RKO TWIN—678-3121. #1—*Witness*. #2—*The Killing Fields*.
559. ROSLYN-ROSLYN—621-8488. #1—*A Passage to India*. #2—*Paris, Texas*.
561. SYOSSET-SYOSSET—921-5810. #1—*Heaven Help Us*. #2—*The Falcon and the Snowman*. #3—*The Killing Fields*.
562. SYOSSET-UA CINEMA 150—364-0700. *A Passage to India*.
566. VALLEY STREAM-RKO GREEN ACRES—561-2100. #1—*Mischief*. #2—*Turk 182!*. #3—*Heaven Help Us*.
567. VALLEY STREAM-SUNRISE—825-5700. #1—*Witness*. #2—*Beverly Hills Cop*. #3—*Tuff Turf*. #4—*Vision Quest*. #5—*The Breakfast Club*. #6—*Fear City*. #7—*Lost in America*. #8—*The Falcon and the Snowman*. #9—*The Mean Season*. #10—*Fast Forward*. #11—*The Killing Fields*. #12—*A Passage to India*.
571. WANTAGH-RKO—781-6969. *Turk 182!*.
573. WESTBURY-DRIVE-IN—334-3400. #1—Thru Feb. 21: *Vision Quest*. Beg. Feb. 22: *Turk 182!*. #2—*Witness*. #3—*Fast Forward*.
574. WESTBURY-WESTBURY—333-1911. #1—Thru Feb. 21: *The Terminator*. #2—Thru Feb. 21: *A Soldier's Story*.

Suffolk County

601. BABYLON-BABYLON—669-3399. #1—*Vision Quest*. #2—*Fast Forward*. #3—*Amadeus*.

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MOVIES

660. SHIRLEY-TWIN— 281-4466. #1—Thru Feb. 21: Protocol. Beg. Feb. 22: *The Flamingo Kid*. #2—*A Soldier's Story*.
662. SMITHTOWN-SMITHTOWN— 265-1551. Turk 182!
663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Witness*. #2—*Fast Forward*. #3—*Tent.: Vision Quest*.
664. STONY BROOK-LOEWS— 751-2300. #1—*Witness*. #2—*Beverly Hills Cop*. #3—*The Breakfast Club*.
666. WEST ISLIP-TWIN— 669-2626. #1—Thru Feb. 21: Protocol. Beg. Feb. 22: *The Flamingo Kid*. #2—*A Soldier's Story*.
667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Witness*. #2—*The Breakfast Club*.
668. WESTHAMPTON-WESTHAMPTON— 288-1500. *Heaven Help Us*.

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—Thru Feb. 21: *Heaven Help Us*. Beg. Feb. 22 (tent.): *The Mean Season*. #2—*Vision Quest*.
701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Witness*.
702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*A Passage to India*. #2—*Vision Quest*. #3—*Heaven Help Us*.
705. GREENBURGH-CINEMA 100— 946-4680. #1—Thru Feb. 21: *Heaven Help Us*. Beg. Feb. 22: *Amadeus*. #2—*The Mean Season*.
707. HARRISON-SILVER SCREEN— 835-2961. Thru Feb. 19: *The Adventures of Buckaroo Banzai*. Feb. 20-22: *The Circus*; *Limelight*. Feb. 23-26: *Choose Me*.
708. HARTSDALE-CINEMA— 428-2200. #1—*Beverly Hills Cop*. #2—*A Passage to India*. #3—1984. #4—*The Killing Fields*.
709. LARCHMONT-PLAYHOUSE— 834-3001. *A Passage to India*.
710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*The Killing Fields*. #2—*The Mean Season*. #3—*Vision Quest*. #4—*Fast Forward*.
711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*The Breakfast Club*. #2—*A Passage to India*.
712. MOUNT VERNON-PARKWAY— 664-3311. Thru Feb. 21: *A Soldier's Story*. Beg. Feb. 22: *The Flamingo Kid*.
714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*Vision Quest*. #2—*Turk 182!* #3—*Mischief*; *Fear City*. #4—*Heaven Help Us*. #5—*Fast Forward*. #6—*The Breakfast Club*. #7—*Beverly Hills Cop*.
715. NEW ROCHELLE-TOWN— 632-4000. *The Mean Season*.
716. OSSINING-ARCADIAN— 941-5200. #1—*Witness*. #2—*Vision Quest*. #3—*Turk 182!*
717. PEEKSKILL-BEACH— 737-6262. #1—*The Breakfast Club*. #2—*Vision Quest*. #3—*A Passage to India*. #4—*The Mean Season*.
719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Beverly Hills Cop*. #2—*The Killing Fields*. #3—*Turk 182!* #4—*Fast Forward*.
720. PELHAM-PICTURE HOUSE— 738-3160. Thru Feb. 21: *Places in the Heart*.
721. PLEASANTVILLE-ROME— 769-0720. #1—*Fast Forward*. #2—*Beverly Hills Cop*.
722. RYE-RYE RIDGE— 939-8177. #1—*The Breakfast Club*. #2—*Witness*.
723. SCARSDALE-FINE ARTS— 723-6699. Thru Feb. 21: *Mrs. Soffel*. Beg. Feb. 22: *Paris, Texas*.
724. SCARSDALE-PLAZA— 725-0078. Thru Feb. 21: Protocol. Beg. Feb. 22: *A Soldier's Story*.
727. WHITE PLAINS-GALLERIA— 997-8198. #1—*Vision Quest*. #2—*Mischief*.
728. WHITE PLAINS-UA CINEMA— 946-2820. *Turk 182!*
730. YONKERS-CENTRAL PLAZA— 793-3232. Closed for renovations.
731. YONKERS-KENT— 237-3440. #1—Thru Feb. 21: *Fear City*. Beg. Feb. 22 (tent.): *A Soldier's Story*. #2—Thru Feb. 21: *Tuff Turf*. Beg. Feb. 22 (tent.): Protocol.

732. YONKERS-MOVIELAND— 793-0002. #1—*Turk 182!* #2—*Beverly Hills Cop*. #3—*The Breakfast Club*. #4—*The Killing Fields*.
733. YONKERS-PARK HILL— 969-4477. #1—*Fast Forward*. #2—*Fear City*. #3—*The Mean Season*.
735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Heaven Help Us*. #2—*Mischief*.

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.
744. NANUET-ROUTE 59— 623-3355. *A Passage to India*.
745. NANUET-THE MOVIES— 623-0211. #1—*Heaven Help Us*. #2—*Vision Quest*. #3—*The Falcon and the Snowman*. #4—*Fast Forward*. #5—*The Mean Season*.
746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop*. #2—*The Breakfast Club*.
747. NEW CITY-UA CINEMA 304— 634-8200. #1—*Mischief*. #2—*Vision Quest*.
748. NYACK-CINEMA EAST— 358-6631. *Witness*.
751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop*.
752. PEARL RIVER-PEARL RIVER— 735-6500. *Mischief*.
754. SPRING VALLEY-CINEMA 45— 352-1445. *Paris, Texas*.
755. SPRING VALLEY-PIX— 425-6902. #1—*Witness*. #2—*Amadeus*.
756. STONY POINT-9 W CINEMA— 942-0303. *Heaven Help Us*.
757. SUFFERN-LAFAYETTE— 357-6030. *Turk 182!*
759. WEST HAVERSTRAW-PLAZA— 947-2220. *The Mean Season*.

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*Mischief*. #2—*Beverly Hills Cop*.
773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Mischief*. #2—*The Breakfast Club*.
774. DANBURY-CINE— 743-2200. #1—*A Passage to India*. #2—*The Killing Fields*. #3—*The Mean Season*.
775. DANBURY-CINEMA— 748-2923. #1—*Beverly Hills Cop*. #2—*The Falcon and the Snowman*.
777. DANBURY-PALACE— 748-7496. #1—*Vision Quest*. #2—*Witness*. #3—*Fast Forward*.
778. DARIEN-PLAYHOUSE— 655-0100. *A Passage to India*.
779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Beverly Hills Cop*. #2—*Fast Forward*.
780. FAIRFIELD-COUNTY— 334-1411. *The Mean Season*.
781. GREENWICH-CINEMA— 869-6030. #1—*The Breakfast Club*. #2—*Mischief*.
782. GREENWICH-PLAZA— 869-4030. #1—*A Passage to India*. #2—*The Falcon and the Snowman*. #3—*Mrs. Soffel*.
783. NEW CANAAN-PLAYHOUSE— 966-0600. *Witness*.
784. NORWALK-CINEMA— 838-4504. #1—*Witness*. #2—*Fast Forward*.
785. NORWALK-NORWALK— 866-9202. Program unavailable.
788. SOUTH NORWALK-SONO— 866-9202. Thru Feb. 19: *The Stationmaster's Wife*. Feb. 20-23: *Mama Turns 100*; *Carmen*. Feb. 24-26: *Bread and Chocolate*.
789. SPRINGDALE-STATE— 325-0250. *A Soldier's Story*.
790. STAMFORD-AVON— 324-9205. #1—*Fast Forward*. #2—*The Mean Season*.
791. STAMFORD-CINEMA— 324-3100. #1—*Beverly Hills Cop*. #2—*Witness*. #3—*Vision Quest*.
792. STAMFORD-PARK PLACE— 323-1600. #1—1984. #2—*Paris, Texas*.
793. STAMFORD-RIDGEWAY— 323-5000. #1—*The Killing Fields*. #2—*Lost in America*.

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*A Passage to India*. #2—*The Killing Fields*. #3—*Witness*.
795. WESTPORT-FINE ARTS— 227-3324. #1—*A Passage to India*. #2—*Lost in America*. #3—227-9619. Program unavailable. #4—226-6666. *The Falcon and the Snowman*.
796. WESTPORT-POST— 227-0500. *The Killing Fields*.
798. WILTON-CINEMA— 762-5678. *Vision Quest*.

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Witness*. #2—*Beverly Hills Cop*. #3—Thru Feb. 21: *Vision Quest*. Beg. Feb. 22: *The Flamingo Kid*.
801. HARRISON-WARNER— 482-8550. #1—*The Breakfast Club*. #2—*The Mean Season*.
803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—*Turk 182!* #2—*A Passage to India*.
804. JERSEY CITY-LOEWS— 653-4600. #1—*Fear City*. #2—*Beverly Hills Cop*. #3—*Witness*.
805. JERSEY CITY-STATE— 653-5200. #1—*Fast Forward*. #2—*The Mean Season*. #3—*Mischief*. #4—*Heaven Help Us*. #5—*Vision Quest*.
806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Fear City*. #2—*Lost in America*. #3—*The Mean Season*. #4—*The Breakfast Club*.
807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Witness*. #2—*Heaven Help Us*. #3—*The Killing Fields*. #4—*A Passage to India*. #5—*Turk 182!* #6—*Beverly Hills Cop*.
808. UNION CITY-CINEMA— 865-5600. #1—Thru Feb. 21: Protocol. #2—Thru Feb. 21: *Tuff Turf*. #3—Thru Feb. 21: *A Soldier's Story*.
809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Feb. 21: *Avenging Angel*; *Body Rock*. Beg. Feb. 22: *The Flamingo Kid*; *Dreamscape*.

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *A Passage to India*.
811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop*. #2—*Tuff Turf*; *Fear City*.
813. CEDAR GROVE-CINEMA 23— 239-1462. *Fast Forward*.
814. EAST ORANGE-RKO HOLLYWOOD— 678-2262. *Tuff Turf*; *Fear City*.
815. IRVINGTON-CASTLE— 372-9324. #1—*Fast Forward*; *Tuff Turf*. #2—*Fear City*; *Midnight*.
817. LIVINGSTON-COLONY— 992-0800. *The Mean Season*.
818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Passage to India*.
819. MILLBURN-RKO— 376-0800. #1—*Witness*. #2—*The Breakfast Club*.
821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Paris, Texas*. #2—*Witness*. #3—*Tent.: The Breakfast Club*.
822. MONTCLAIR-WELLMONT— 783-9500. #1—*Vision Quest*. #2—*Pinocchio*. #3—Thru Feb. 21: *The Cotton Club*. Beg. Feb. 22: *The Flamingo Kid*.
825. NUTLEY-FRANKLIN— 667-1777. #1—*Mischief*. #2—*Heaven Help Us*. #3—*Witness*.
827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*Lost in America*. #2—*Turk 182!* #3—*Heaven Help Us*.
828. VERONA-VERONA— 239-0880. *A Passage to India*.
830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Beverly Hills Cop*. #2—*Mischief*. #3—*The Killing Fields*.

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Feb. 21: *Places in the Heart*.

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- MOVIES**
841. CRANFORD-RKO— 276-9120. #1—*Witness*. #2—*The Breakfast Club*.
842. ELIZABETH-ELMORA— 352-3483. *Fast Forward*.
846. LINDEN-TWIN— 925-9787. #1—*The Breakfast Club*. #2—*Heaven Help Us*.
848. ROSELLE PARK-PARK— 245-0358. Thru Feb. 21: *Places in the Heart*. Beg. Feb. 22: *The Flamingo Kid*.
849. SUMMIT-STRAND— 273-3900. *The Mean Season*.
851. UNION-FIVE POINTS— 964-3466. *The Killing Fields*.
852. UNION-LOST PICTURE SHOW— 964-4497. *Paris, Texas*.
854. UNION-RKO— 686-4373. #1—*A Passage to India*. #2—*Beverly Hills Cop*.
857. WESTFIELD-RIALTO— 232-1288. #1—*Heaven Help Us*. #2—*Mischief*. #3—*Fast Forward*.
858. WESTFIELD-TWIN— 654-4720. #1—*The Mean Season*. #2—*Vision Quest*.

- Bergen County**
860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop*.
861. CLOSTER-CLOSTER— 768-8800. #1—*Witness*. #2—*Heaven Help Us*.
862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*Vision Quest*. #2—*The Breakfast Club*. #3—*Witness*. #4—*The Mean Season*.
863. EMERSON-TOWN— 261-1000. *A Passage to India*.
864. FAIR LAWN-HYWAY— 796-1717. #1—*Fast Forward*. #2—*Tent.: Amadeus*.
866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop*. #2—*Heaven Help Us*.
867. FORT LEE-LINWOOD— 944-6900. #1—*The Killing Fields*. #2—*Fast Forward*.
868. FORT LEE-SHARON— 224-0202. *A Passage to India*.
873. OAKLAND-TWIN— 337-4478. #1—*A Passage to India*. #2—*Vision Quest*.
874. PALISADES PARK-PARK LANE— 944-1086. #1—Thru Feb. 21: *Amadeus*. #2—Thru Feb. 21: *Protocol*. Beg. Feb. 22: *The Flamingo Kid*.
875. PARAMUS-BERGEN MALL— 845-4449. *The Falcon and the Snowman*.
876. PARAMUS-CINEMA 35— 845-5070. *The Breakfast Club*.
877. PARAMUS-DRIVE-IN— 368-1440. Thru Feb. 21: *Breakin' 2 Electric Boogaloo*; *Where the Boys Are '84*. Beg. Feb. 22: *Hollywood Hot Tubs*; *Dr. Butcher*.
878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Witness*. #2—*The Mean Season*. #3—*Mischief*. #4—*Heaven Help Us*. #5—*A Passage to India*. #6—*Beverly Hills Cop*. #7—*Turk 182!* #8—*The Killing Fields*. #9—1984. #10—*Lost in America*.
879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Tuff Turf*. #2—*Fear City*. #3—*Vision Quest*.

880. RAMSEY-CINEMA— 825-2090. *Witness*.
881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.
882. RIDGEFIELD PARK-RIALTO— 641-0617. *The Mean Season*.
883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop*. #2—*Turk 182!* #3—*The Mean Season*. #4—*A Passage to India*.
884. RIDGEWOOD-ROSEBUD— 670-9183. Feb. 18-21: *Mata Hari*. Feb. 22-24: *The Eagle*; *Potemkin*.
885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Feb. 21: *Protocol*. #2—Thru Feb. 21: *Amadeus*.
886. TEANECK-MOVIE CITY— 836-3334. #1—Thru Feb. 21: *Pinocchio*. #2—*Fast Forward*. #3—Thru Feb. 21: *Mass Appeal*. #4—*Paris, Texas*.
887. TENAFLY-BERGEN— 567-0004. *Bizet's Carmen*.
888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. *The Breakfast Club*.
889. WESTWOOD-PASCACK— 664-3200. *Vision Quest*.

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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish boy. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 46, 86, 422, 436, 528, 536, 601, 658, 705, 755, 864, 874, 885

THE BAY BOY—(1 hr. 47 min., '85) In Canada in 1937, a teenage boy faces new personal and moral responsibilities when he witnesses a shocking crime. With Liv Ullmann, Kiefer Sutherland, Peter Donat. Written and directed by Daniel Petrie. R. 51

BETWEEN WARS—(1 hr. 37 min., '76) An Australian doctor experiments with psychoanalysis between the two world wars. With Corin Redgrave and Judy Morris. Dir. Michael Thornhill. 57

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epically, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 112, 118, 201, 205, 210, 215, 220, 223, 303, 408, 411, 423, 426, 519, 529, 531, 540, 567, 603, 616, 628, 632, 640, 648, 664, 708, 714, 719, 721, 732, 746, 751, 772, 775, 779, 791, 800, 804, 807, 811, 830, 854, 860, 866, 878, 883

BEYOND THE WALLS—(1 hr. 43 min., '84) In Hebrew, Eng. subtitles. A drama about Jewish-Arab relations in contemporary Israel, set in a maximum security

prison. Although it was chosen as Best Picture in Israel's local Academy Awards, the film's release in Israel was highly controversial. With Muhammad Bakri, Arnon Zadok, Rami Danon. Dir. Uri Barbash. R. 44

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 61

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immortal trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 6, 55, 88

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations, and the pressure-cooker atmosphere, of a solemnly therapeutic play. It's all about Identity and False Facades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman, put on earth to keep everyone else in line. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. Swathed in black shawls, Sheedy hunches over her desk, muttering to herself; when she tells a lie, she has a dirty grin. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 25, 72, 85, 97, 100, 112, 114, 118, 201, 205, 210, 223, 236, 308, 407, 408, 422, 450, 518, 531, 551, 554, 557, 567, 603, 616, 633, 635, 649, 664, 667, 711, 714, 717, 722, 732, 746, 773, 781, 801, 806, 819, 821, 841, 846, 862, 876, 888

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the

glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 90

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Genevieve Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16, 657, 707

FALASHA—EXILE OF THE BLACK JEWS—(1 hr. 20 min., '84) A Canadian documentary about the ongoing persecution of black Jews in Ethiopia; the film was a catalyst for Israeli rescue efforts. Dir. Simcha Jacobovici. 5

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by *New York Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schlesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 20, 24, 36, 60, 561, 567, 616, 745, 775, 782, 795, 875

FAST FORWARD—(1 hr. 50 min., '85) A musical about a group of eight high-school students from Ohio who come to New York to enter a dance contest. With Tracy Silver, John Scott Clough, Don Franklin. Dir. Sidney Poitier. PG. 20, 22, 30, 60, 82, 93, 98, 109, 114, 115, 118, 201, 206, 214, 220, 234, 237, 238, 300, 401, 410, 413, 418, 422, 428, 439, 447, 448, 526, 533, 536, 541, 545, 550, 567, 573, 601, 616, 621, 628, 629, 655, 658, 663, 710, 714, 719, 721, 733, 745, 777, 779, 784, 790, 805, 813, 815, 842, 857, 864, 867, 886

FEAR CITY—(1 hr. 40 min., '85) A psychopathic killer is loose in the New York underworld of topless dancers and prostitutes. With Tom Berenger, Billy Dee Williams, Melanie Griffith, Jack Scalia, Rossano Brazzi. Written by Nicholas St. John. Dir. Abel Ferrara. R. 4, 33, 80, 84, 97, 98, 99, 100, 106, 110, 111, 115, 215, 220, 234, 237, 238, 300, 306, 410, 428, 433, 447, 451, 531, 541, 567, 603, 714, 731, 733, 804, 806, 811, 814, 815, 879

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the nouveau riches and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 21, 213, 228, 231, 416, 504, 532, 547, 548, 609, 635, 639, 644, 645, 658, 660, 666, 712, 800, 809, 822, 848, 874

FREEDOM—(1 hr. 42 min., '82) A young Australian man lives out his fantasies when he steals a car and is

chased by the police. With Jon Blake and Candy Raymond. Dir. Scott Hicks. 57

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman Nkxau. (July 30, 1984) PG. 73

HEAVEN HELP US—(1 hr. 42 min., '85) High jinks in a boys' parochial school. Pleasant enough but timid, ingratiating, and not much better than a sitcom. Catch it if you've always longed to see Donald Sutherland as a Dominican priest. Also starring Andrew McCarthy, Kevin Dillon, Mary Stuart Masterson, and John Heard. (Feb. 18, 1985) R. 20, 37, 70, 97, 103, 109, 117, 118, 202, 206, 210, 225, 401, 403, 412, 420, 423, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 627, 632, 635, 643, 651, 668, 700, 702, 705, 714, 735, 745, 756, 805, 807, 825, 827, 846, 857, 861, 866, 878

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*' correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 58, 83, 92, 113, 117, 118, 201, 206, 211, 225, 305, 307, 401, 402, 412, 420, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 632, 648, 708, 710, 719, 732, 774, 793, 794, 796, 807, 830, 851, 867, 878

LADIES ON THE ROCKS—(1 hr. 40 min., '83) In Danish, Eng. subtitles. Two women, an aging rocker and a housewife, perform their unorthodox, comic stage show on the road in provincial Denmark, enraging and delighting their rural audiences. With Helle Ryslinge and Anne Marie Helger. Screenplay by Ryslinge, Helger, and Christian Braad Thomsen. Dir. Thomsen. 2

LOST IN AMERICA—(1 hr. 31 min., '85) Reviewed in this issue. R. 62, 528, 567, 616, 793, 795, 806, 827, 878

THE MAKIOKA SISTERS—(2 hr. 20 min., '83) In Japanese, Eng. subtitles. The story of four sisters from a wealthy Osaka family who must adapt to the changing realities of pre-war Japan. With Keiko Kishi, Juzo Itami, Koji Ishizaka. Based on the novel by Junichiro Tanizaki. Dir. Kon Ichikawa. 96

THE MEAN SEASON—(1 hr. 46 min., '85) A Miami reporter's life is endangered by the unusual relationship he establishes with a serial killer. With Kurt Russell, Mariel Hemingway, Richard Jordan. Based on the novel, *In the Heat of the Summer*, by John Katzenbach; screenplay by Leon Piedmont. Dir. Phillip Borso. R. 16, 41, 70, 97, 102, 103, 104, 109, 118, 202, 203, 210, 212, 214, 300, 407, 410, 413, 422, 426, 439, 500, 512, 526, 533, 541, 545, 550, 554, 567, 616, 625, 643, 650, 700, 705, 710, 715, 717, 733, 745, 759, 774, 780, 790,

801, 805, 806, 817, 849, 858, 862, 878, 882, 883

MISCHIEF—(1 hr. 37 min., '85) In a small midwestern town in the late fifties, a seventeen-year-old boy tries to lose his innocence. With Doug McKeon, Catherine Mary Stewart, Kelly Preston, and Chris Nash. Dir. Mel Damski. R. 37, 54, 117, 118, 206, 225, 307, 403, 407, 411, 418, 511, 528, 533, 536, 541, 566, 604, 617, 625, 637, 650, 714, 727, 735, 747, 752, 772, 773, 781, 805, 825, 830, 857, 878

MRS. SOFFEL—(1 hr. 50 min., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. (Jan. 14, 1985) PG-13. 16, 72, 723, 782

1984—(2 hr. 3 min., '84) Completely boring. Almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. This latest version of Orwell's novel has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed. (Jan. 28, 1985) R. 14, 41, 71, 86, 528, 617, 708, 792, 878

PARIS, TEXAS—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie visually, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aureo Clément. (Nov. 19, 1984) R. 9, 213, 416, 528, 534, 559, 723, 754, 792, 821, 852, 886

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as a hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 105, 118, 208, 212, 234, 236, 304, 403, 412, 414, 420, 422, 426, 450, 500, 512, 521, 529, 541, 559, 562, 567, 602, 616, 625, 632, 635, 640, 649, 653, 702, 708, 709, 711, 717, 744, 774, 778, 782, 794, 795, 803, 807, 810, 818, 828, 854, 863, 868, 873, 878, 883

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her shrew husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 78, 416, 720, 840, 848

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitmore. Dir. Alan Bridges. 62

SEVENTEEN—(2 hr., '82) Created as part of the "Middletown" series of documentaries about Muncie, Indiana, by Peter Davis for PBS, this film concentrated on a handful of working-class teenagers during their last year of high school. PBS did not broadcast *Seventeen* due to its rough language and controversial subject matter (teenage pregnancy, interracial romance, casual violence). Directed, photographed, recorded, and edited by Joel DeMott and Jeff Kreines. 2

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stogy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 38, 90, 211, 231, 436, 442, 530, 535, 574, 612, 660, 666, 712, 724, 731, 789, 808

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's *Starman*, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—E.T. with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 35, 235, 502, 524, 530, 535, 654

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera

and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely un-hackneyed, and a delight. (Nov. 5, 1984) 7

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducas) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

TCHAO PANTIN—(1 hr. 40 min., '84) In French, Eng. subtitles. Reviewed in this issue. 50

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

TUFF TURF—(1 hr. 52 min., '85) Violence erupts at a Los Angeles high school terrorized by a teenage gang when a new student arrives and sets his sights on the gang leader's girlfriend. With James Spader, Kim Richards, Paul Mones, Matt Clark, Claudette Nevins, Olivia Barash, Robert Downey. Dir. Fritz Kiersch. R. 38, 99, 112, 422, 443, 447, 530, 531, 567, 731, 808, 811, 814, 815, 879

TURK 182!—(1 hr. 35 min., '85) Reviewed in this issue. PG-13. 25, 32, 48, 83, 93, 100, 114, 115, 118, 212, 215, 220, 234, 306, 401, 407, 410, 413, 511, 518, 519, 523, 566, 571, 573, 602, 625, 651, 662, 714, 716, 719, 728, 732, 757, 803, 807, 827, 878, 883

VISION QUEST—(1 hr. 48 min., '85) A high-school senior in Spokane, Washington, hopes that through the power of his will and imagination he will be awarded an athletic scholarship to college. With Matthew Modine, Linda Fiorentino, Michael Schoeffling, and Ronnie Cox. Dir. Harold Becker. R. 23, 32, 58, 92, 109, 114, 115, 118, 203, 210, 212, 234, 237, 305, 401, 403, 407, 411, 420, 422, 427, 512, 517, 528, 529, 541, 552, 554, 567, 573, 601, 616, 629, 638, 640, 653, 658, 663, 700, 702, 710, 714, 716, 717, 727, 745, 747, 777, 791, 798, 800, 805, 822, 858, 862, 873, 879, 889

WHERE THE GREEN ANTS DREAM—(1 hr. 40 min., '85) In South Australia, a white mining corporation is determined to violate aboriginal sacred ground for profit. Written and directed by Werner Herzog. R. 86

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This

specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 74, 92, 104, 105, 111, 112, 118, 201, 205, 210, 215, 225, 303, 402, 414, 419, 427, 448, 531, 537, 541, 543, 552, 558, 567, 573, 606, 616, 634, 648, 663, 664, 667, 701, 716, 722, 748, 755, 777, 783, 784, 791, 794, 800, 804, 807, 819, 821, 825, 841, 861, 862, 878, 880

Revivals

ANNIE HALL—(1 hr. 33 min., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. 13

BLIND HUSBANDS—(1 hr. 30 min., '18) An early silent masterpiece. Erich von Stroheim, previously unknown, wrote the script, designed the sets, directed and starred. 95

BYE BYE BRAZIL—(1 hr. 50 min., '80) In Portuguese, Eng. subtitles. A sultry, loose-limbed Brazilian comedy, directed by Carlos Diegues, about traveling carnival performers looking for an audience to entertain in half-civilized, half-savage Brazil. The hot-weather relaxation of the picture is pleasing: Things really are different down there. Starring Jose Wilker. 2

CHARIOTS OF FIRE—(2 hr. 3 min., '81) Ben Cross is a wealthy Jewish boy who becomes a star runner at Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men lead England to gold medals and glory in the 1924 Olympics in Paris. This handsome and beautifully costumed production, too simple in its moral and dramatic ideas, is the epitome of *Masterpiece Theatre* filmmaking. Dir. Hugh Hudson. 39

THE CONFORMIST—(1 hr. 55 min., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. 96

THE DISCREET CHARM OF THE BOURGEOISE—(1 hr. 42 min., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are foiled by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stéphane Audran and others. 95

DONA FLOR AND HER TWO HUSBANDS—(1 hr. 46 min., '78) In Portuguese, Eng. subtitles. A Brazilian sex farce satirizing conventional attitudes toward women. The widow of a sexually exciting compulsive gambler and womanizer remarries a man both solicitous and very dull. The deceased "returns." With Sonia Braga and Jose Wilker. Dir. Bruno Barreto. 2

THE HIDDEN FORTRESS—(2 hr. 19 min., '58) In Japanese, Eng. subtitles. The Kurosawa classic said to have influenced George Lucas in the writing of *Star Wars*. A princess of 16th-century Japan and her warrior general, in an attempt to restore power to her defeated clan, trick two mercenary farmers into helping them smuggle imperial gold. With Toshiro Mifune, Misa Uehara. 96

HIS GIRL FRIDAY—(1 hr. 32 min., '40) Howard Hawks's version of the famous Hecht-MacArthur play, *The Front Page*, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. 10

LAST TANGO IN PARIS—(2 hr. 9 min., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. 96

THE LEOPARD—(3 hr. 5 min., '63) In Italian, Eng. subtitles. Burt Lancaster is magnificent as a Sicilian prince of the 1860s, when the Bourbon monarchy was overthrown by Garibaldi's Red Shirts. Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his privileges. It's one of the most touching of elegiac films—very grand, very luxurious, yet never extravagant in style and decor. With a dashing young Alain Delon, and Claudia Cardinale. Adapted from the great novel by Giuseppe Tomasi de Lampedusa. Dir. Luchino Visconti. 95

LIMELIGHT—(2 hr. 25 min., '52) One of the last of the Chaplin films, it verges on unpleasant narcissism at times, but it has its gems. Chaplin plays an aging vaudeville losing his audience; the exquisite Claire Bloom is a young ballerina. In one of the great moments of screen history, Chaplin and Buster Keaton team up for a concert at the end of the movie—a scene that is both hilarious and pathetic. 707

THE LONG GOOD FRIDAY—(1 hr. 54 min., '82) A breathlessly exciting British gangster movie. Bob Hoskins plays the number-one hood in London, owner of gambling casinos and restaurants, a man who wants to go legit. He is both vicious and loyal, cold-blooded and touching, and as he fights for clarity and control he becomes a tragic figure. With Helen Mirren as a superintelligent moll. Dir. John Mackenzie. 39

M—(1 hr. 30 min., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. 10

THE MAN WHO KNEW TOO MUCH (1934)—(1 hr. 34 min.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today. With Peter Lorre and Leslie Banks. 10

NORTH BY NORTHWEST—(2 hr. 16 min., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 89

PIROSMANI—(1 hr. 25 min., '70) In Russian, Eng. subtitles. Georgi Shengelaya's gentle, gratifying film about the life of artist Niko Pirosmashvili (1862–1919). With Avtandil Varazi. 96

PORTRAIT OF TERESA—(1 hr. 43 min., '79) In Spanish, Eng. subtitles. A young couple in today's Cuba quarrel when the wife wants to lead a life beyond her daily rounds of work, child-rearing, and caring for her husband. This movie was reportedly quite successful in Cuba, where it was obviously designed as part of the government's anti-machismo, pro-feminist policy. Despite the programmatic intent, the couple's wrangling holds your interest. As the wife, Daisy Granados gives a very complex portrait of a woman feeling her way through dangerous new territory. Dir. Pastor Vega. 2

THE SEVEN SAMURAI—(Uncut: 3 hr. 28 min., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 10

THE TURNING POINT—(1 hr. 59 min., '77) Anne Bancroft plays an aging ballerina, and Shirley MacLaine her old pal—a dancer who left it all to marry and raise a family. The two get together when MacLaine's daughter (Leslie Browne) joins Bancroft's company, and a good deal of bitterness, jealousy, and fading-into-middle-age fear pours out. The outbursts seem corny, but the sparks between the women are real and one is drawn into their world. With Mikhail Baryshnikov and Tom Skerritt. Dir. Herbert Ross. 39

YOUNG AND INNOCENT—(1 hr. 20 min., '37) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. 89

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, February 18

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela Sousa, Michael Learned, Valerie Mahaffey, and Trish Connolly; directed by Rabb. Previews now prior to a 3/6 opening. Preview prices are \$27 except for Sat. eves. which are \$30. After opening all perfs. \$30 except Sat. eves. which are \$33. Circle in the Square, 50th St. W. of B'dway (581-0720). 2 hr., 20 min. All major credit cards.

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Rosemary Murphy, Edward Fetherbridge, Brian Cox, James Hazeldine, Charles Lang, Caitlin Clarke. Tues.-Sat. at 8:45; Sun. at 2; \$35-\$50. Previews now prior to a 2/21 opening. Nederlander, 208 W. 41st St. (921-8000). 4 hr. 40 min. Credit cards. IRLS

Thursday, February 21

LEADER OF THE PACK!—Dinah Manoff, Patrick Cassidy, and Dennis Bailey star in a musical with book by Melanie Mintz and Anne Beatts, featuring Ellie Greenwich and her songs of the early 60s together with new material; directed and choreographed by Michael Peters. Previews now prior to a 3/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$27.50-\$37.50; Wed. at 2, \$22.50-\$32.50. Ambassador, 219 W. 49th (239-6200). 2 hr., 15 min. All major credit cards.

Tuesday, February 26

THE OCTETTE BRIDGE CLUB—P. J. Barry's comedy about eight sisters ranging in age from 37 to 54 who get together every other Friday night to play bridge and gossip and catch up on their lives; directed by Tom Moore. With Peggy Cass, Nancy Marchand, Bette Henritz, Elizabeth Huddle, Anne Pitoniak, Lois de Banzie, Roberta Maxwell, Elizabeth Franz. Previews start 2/26 prior to a 3/5 opening. Mon.-Thurs. at 8, \$27.50-\$32.50; Fri. & Sat. at 8, \$30-\$35; Wed. & Sat. at 2, \$23-\$28. Music Box, 239 W. 45th St. (246-4636). 2 hr. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipporod's costumes and Tharon Musser's lighting can now be faulted. Tues.-Sat. at 8, Sat. at 2, \$25-\$35; Wed. at 2, Sun. at 3; \$22-\$32. Neil Simon, 250 W. 52nd (757-8646). 2 hr., 40 min. ● IRLS On 2/24, play leaves Neil Simon Theater and resumes 2/26 at 46th St. Theatre, 226 W. 46th St. (221-9344).

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France,

based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, \$37.50-\$47.50; Wed. at 2, \$32.50-\$42.50; spec. balcony seats \$10 for all perf. Palace, B'dway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40; Wed. at 2, \$25-\$40. Winter Garden, 1634 B'dway (239-6200). 2 hr., 45 min. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, \$30-\$45. Shubert Theater, 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$30-\$45; Wed. at 2, Sun. at 3, \$25-\$40. Imperial Theater, 249 W. 45th St. (239-6200). 2 hr., 45 min. All major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$27.50-\$45; Wed. at 2, \$20-\$35. Majestic Theater, 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ●● IRLS

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Strasky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Wed. at 8, Sat. at 2, \$20-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, Sun. at 3; \$20-\$30. John Golden Theater, 252 W. 45th (239-6200). 2 hr. All major credit cards. IRLS

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With John Christopher Jones, Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$22.50-\$37.50. Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 3 hr., 15 min. IRLS

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farrow, Irma Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; \$25-\$45; Wed. at 2, \$20-\$40. Broadway Theater, Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, and Aleta Mitchell. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are sedately, grittily, jivily right. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$17.50-\$27.50. Cort Theater, 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, \$25-\$45; Wed. at 2, \$23-\$40; Sat. at 2, Sun. at 3; \$25-\$45; thru 3/2. St. James, 246 W. 44th (398-0280). 2 hr., 30 min. ● IRLS

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play is still the funniest farce on Broadway or anywhere else. Mon.-Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30; Sat. at 2, \$22.50-\$32.50. Brooks Atkinson Theater, 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● IRLS

OHI CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Meli, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$30-\$45. Edison Theater, 240 W. 47th St. (757-7164). 2 hr. All major credit cards. ●●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGeehan star in Hugh Whitmore's play about two neighboring couples—one English and the other Canadian—who live in a middle-class suburb of London; directed by Clifford Williams. With Tracy Pollan, Colin Fox, June Balinger, and Kaulani Lee. Mon.-Thurs. at 8, Sat. at 2, \$12.50-\$30. Fri. & Sat. at 8, \$12.50-\$32.50. Wed. at 2, \$27.50-\$32.50. Royale, 242 W. 45th (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzily ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vito Ruginis. Tues.-Sat. at 8, \$25-\$37.50; Sat. at 2, Sun. at 3, \$25-\$35; Wed. at 2, \$20-\$30. Plymouth Theater, 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. IRLS

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte*, the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$35-\$45. Booth, 222 W. 45th (239-6200). 2 hr., 30 min. All major credit cards. IRLS

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$30-\$45; Wed. at 2, \$25-\$40. Minskoff, 200 W. 45th (869-0550). 2 hr., 40 min. ● IRLS

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, with Harvey Fierstein (2/25-3/20, in the leading role Mon.-Wed. eves. & Wed. mat., and Philip Astor the rest of the time) and Tom Stehachulte, Chevi Colton, Craig Sheffer, Christopher Gartin, Diane Tarleton, and Susan Edwards. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, \$19.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. & Sat. at 2, \$15-\$28.50. Helen Hayes, 240 W. 44th (944-9450). Credit cards. 3 hr., 30 min. ●●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and satire. Tues.-Fri. at 8, Sat. at 2, 8, 11, Sun. at 3; \$22.50-\$30; thru 3/10. Lyceum, 149 W. 45th St. (239-6200). 2 hr.

Off Broadway

AS IS—William M. Hoffman's play deals with a gay couple's attempts to deal with the threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Mark Myers, Claris Erickson, Steve Grean, and Lou Liberator. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$22.50-\$25; from 2/27. Circle Rep Theater, 99 7th Ave. So. (924-7100).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; \$20-\$27.50. Samuel Beckett, 410 W. 42nd (594-2826).

BEFORE THE DAWN—Rick Hobard's play, adapted by Joseph Stein from *A Ladies Tailor*, by Alexandr Borschchagovsky. Set in Kiev in 1941, play focuses on the love and friendship that develop between two families, one Jewish and one non-Jewish, on the eve of the event of Babi Yar; directed by Kenneth Frankel. From 2/26. American Place Theatre, 111 W. 46th St. (247-0393).

CLIFFHANGER—James Yaffe's new thriller, which takes place on a college campus, with Henderson Forsythe, Lenka Peterson, Tom Mardirosian, Natalia Nogulich, and Keith Reddin; directed by David McKenna. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$7.50. Lamb's, 130 W. 44th (997-1780).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a writer who, while facing a crisis in his life and career, encounters two runaway teenage boys; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; \$15-\$18. Public/Martinson Theatre, 425 Lafayette St. (598-7150).

THE CRATE—Shel Silverstein's playlets and songlets centered around one prop, a crate; directed by Art Wolff. Tues.-Sat. at 8, Sun. at 2 & 7; \$12 & \$14. Ensemble Studio, 549 W. 52nd (247-3408).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, James McDaniel, Chip Zien, Susan Bigelow, Elia English, Dick Latessa. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. Circle in the Sq. Downtown, 159 Bleecker (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$18-\$22. Sullivan St. Playhouse, 181 Sullivan St. (674-3838). ●●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; \$20-\$24.50. Circle Rep. Douglas Fairbanks Theatre, 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovely ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; \$21-\$24.50. Astor Place Theatre, 434 Lafayette St. (254-4370).

HANG ON TO THE GOOD TIMES—Don Scardino, Terri Klausner, Cass Morgan, and Charlene Woodward star in a musical revue featuring songs from the musicals of Gretchen Cryer and Nancy Ford; directed by Richard Maltby, Jr. Thru 2/24. Manhattan Theater Club production. The Space at City Center, 131 W. 55th St. (944-9300).

HENRIETTA—The Negro Ensemble Company's presentation of Karen Jones-Meadow's play about the friendship between a poor elderly bag lady and a young career woman stuck in present-day Harlem; with Frances Foster, Elaine Graham, and William Jay; directed by Samuel P. Barton. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7; \$12-\$17; thru 2/24. Theatre Four, 245 W. 55th St. (246-8545).

THE HITCH-HIKERS—Eudora Welty's Gothic tale involves a traveling salesman, two hitch-hikers, and a random act of violence, in a small town in Mississippi. It was adapted for the stage by Larry Ketron and directed by Dana Florek. The cast features Edward Cannan, Wyman Pendleton, Peter Zapp, Timothy Carhart, Frances Fisher, Kevin Geer, Elizabeth McGovern. Tues.-Sat. at 8, Sun. at 3 & 7:30; \$10; \$12; 2/19 thru 3/17. WPA, 138 Fifth Ave. (206-0523).

HOME—A revival of David Storey's 1970 loneliness play about five people living in an asylum, which won

the New York Drama Critics Circle Award for Best Play; directed by Alex Dimitriev. Cast features Paul Perri, Mary Hara, Robert Geringer, Patricia Falkenhain, and Patrick Bedford. Thru 3/3 on a varied schedule; \$8; call theater for specifics. York Theatre, 2 E. 90th St. (534-5366).

HONEY I'M HOME—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband goes off to Vietnam; directed by Albert Harris. With Ray Blackburn, Haviland Morris, and Susan Plakins. Tues.-Sat. at 8, Sat. at 2; \$16; thru 3/2. Theatre Off Park, 28 E. 35th (679-6283).

IMPACT—Juan Alam's drama of terror and rape; directed by George Ferencz; with Shawn Elliott, Tim Van Pelt, and Cordelia Gonzalez. Wed.-Sun. at 8, Sat. & Sun. at 3; \$10; thru 2/24. INTAR Theater, 420 W. 42nd St. (695-6134).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Joan Copeland, Alma Cuervo, Stephen Gilborn, Christine Healy, Philip Hoffman, James Rebhorn, Tom Robbins, and Pippa Scott. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. Lucille Lortel Theater, 121 Christopher St. (924-8782). ●

KUNI LEMLI—Musical based on Avrom Goldfaden's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zaginit, Scott Wentworth, Barbara McCulloh. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; \$22-\$27.50. Audrey Wood, 359 W. 48th (307-8452).

A KURT WEILL CABARET—Martha Schlammé and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; \$19-\$25. Ekkehard Schall appears in two programs on alternate nights of works by Bertolt Brecht, 2/26-3/16; \$20-\$25. Call theater for specific dates. Harold Clurman Theatre, 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, \$27.50-\$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5; \$30-\$35. Orpheum, 126 2nd Ave. (239-6200). ●●

MAMMA I WANT TO SING—Gospel musical, by Vi Higgsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are \$10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; \$15-\$20. Heckscher Theater, 1230 Fifth Ave. (534-2804). ●

MODERN ROMANCE—F. LaTour's comedy for today's romantic yuppies; directed by Bernard Barrow; with Jim Desmond, Alix Elias, John Fleming, Mark Hofmaier, Nicolas Klar, and Geoffrey Wade. Wed.-Sat. at 8, Sat. & Sun. at 3; \$15-\$18. No Smoking Playhouse, 354 W. 45th St. (247-5427).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; \$18. Ridiculous Theatrical Company, One Sheridan Square (691-2271).

OUTSIDE WACO—Patricia Browning Griffith's play described as a domestic comedy about three sisters in a town in south-central Texas; directed by June Rovenager; with Elizabeth Berridge, Carlin Glynn, Susan Mansur, Edward Power, and Kate Skinner. Wed.-Sat. at 8, Sat. at 2, Sun. at 7; \$12-\$14; thru 2/24. Hudson Guild Theatre, 441 W. 26th St. (760-9810).

THE PLAYBOY OF THE WESTERN WORLD—Kate Burton, Jarlath Conroy, Stephen Daley, Rex Everhart, James Greene, Caroline Kava, Ken Marshall, and Danny Sewell in a revival of the John Millington Synge bitter comedy about a mysterious youth with a violent past; directed by Joe Dowling (Abbey Theatre/Dublin). Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$18-\$26; thru 3/10. Roundabout Theatre, 100 E. 17th St. (420-1883).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Reichtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; \$10-\$14; thru 3/10. Folksbiene Theater, 123 E. 55th St. (755-2231).

RUDE TIMES—Stephen Wylie's play centers around a man who leaves his home in the suburbs to dwell in the inner city; directed by Gordon Edelstein. With Willie Carpenter, Kate Wilkinson, Peter Saputo. Wed., Fri. & Sat. at 8, Thurs. at 6:15, Sat. at 2, Sun. at 3; \$15. American Place, 111 W. 46th (247-0393).

SALONIKA—Jessica Tandy stars in a play by Louise Page, set on the Greek island, about an English woman and her 60-year-old daughter who remember and encounter characters from the World War One battles there, including the woman's husband killed in the war; directed by John Madden. With Elizabeth Wilson and Maxwell Caulfield. From 2/26. Public/Anspacher, 425 Lafayette St. (598-7150).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Sissle, Blake, Pinkard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, jazz, ballet, and tap. With Tina Pratt, Ty Stephens, Jeree Palmer, Braniec McKenzie. Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$17.50-\$22. Village Gate, Thompson & Bleecker (475-5120).

STREETHEAT—A contemporary musical by Rick Atwell and Frank Owens. With Glenn Scarpelli, Michael DeLorenzo, James Arthur Johnson, Ron Lee Savin, and Vicki Lewis. Tues.-Sun. at 8; \$30 (and then you can stay on for dancing at no extra charge). Studio 54 Theatre, 254 W. 54th (581-2243).

SIZWE BANZI IS DEAD—And *The Island*, two one-acters by Athol Fugard, Winston Ntshona, and John Kani; the first addresses the dilemma in South Africa, the second deals with South Africa's maximum security prison for African political offenders. *Sizwe* is directed by Rodney Douglas, *Island* by Joseph Uchitel. Fri. at 8, Sat. at 3 & 8, Sun. at 4; \$12; 2/22-3/17. Billie Holiday, 1368 Fulton St., Bklyn (491-9165).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with three very funny guys—Scott Bakula, Jerry Colker and John Kassi—in the title roles; directed by Andrew Cadiff. Watch for weirdly hilarious material. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; \$15-\$20. Minetta Lane Theatre, 18 Minetta Lane (420-8000).

TOM AND VIV—Edward Herrmann, Julie Covington, Margaret Tyzack, Richard Butler, Michele Copsey, and David Haig in Michael Hastings' play based on the tumultuous first marriage in 1915 of T. S. Eliot to the daughter of a prominent London family; directed by Max Stafford-Clark. Tues.-Sun. at 8; \$15-\$18; thru 3/10. Public/LuEather Hall, 425 Lafayette St. (598-7150).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exercise their wartime and post-war experiences. Wed.-Sun. at 8, Sat. & Sun. at 3; \$12 & \$15; thru 3/3. Public/Shiva, 425 Lafayette St. (598-7150).

VIRGINIA—Kate Nelligan stars as Virginia Woolf, the high priestess of Bloomsbury, in Edna O'Brien's play. Kenneth Welsh plays Leonard Woolf and Patricia Elliott is Vita Sackville-West; directed by David Leveaux. Tues.-Sun. at 8, Sat. at 3; \$18-\$20; from 2/22. Public/Newman Theater, 425 Lafayette St. (598-7150).

Theater Companies

AMERICAN JEWISH THEATRE—Leah K. Friedman's *The Rachel Plays*, about the relationship between the mother and daughter of an immigrant family in 1939, from the perspective of the nine-year-old; directed by Susan Einhorn. With Regina Baff, Mia Danziger, Lisabeth Bartlett, and Paul Stolarsky. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; \$16.50; thru 3/24. 92nd St. Y, 1395 Lexington (427-4410).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; \$10-\$12.50. Chicago Theater, 351 E. 74th St. (772-8707).

CITY STAGE CO.—From 2/21, Tues.-Sun. at 8 with mats. Sat. & Sun. at 3. Moliere's *George Dandin* and Sternheim's *The Underpants*. City Stage Company, 136 E. 13th (677-4210).

DRAMATIS PERSONAE—The Strindberg Cycle's *Miss Julie*, directed by Steven Baker. Thurs.-Sun. at 8; \$5. Theater, 25 E. 4th St. (777-2017).

EQUITY LIBRARY THEATRE—Shakespeare's *The Comedy of Errors*; directed by Kent Thompson. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 2/24. Equity, 103rd St. and Riverside Drive (663-2028).

IRISH ARTS CENTER—Brendan Behan's *The Hostage*, directed by Jim Sheridan. Thurs.-Sat. at 8, Sun. at 3; \$8-\$10; thru 2/24. Theater, 553 W. 51st St. (757-3318).

JEWISH REPERTORY THEATRE—Leonard Michaels's *City Boy*, about a youth who comes to New York to conquer the world; directed by Edward M. Cohen. Tues.-Thurs. at 8, 12, Sat. at 8, Sun. at 2 & 7; \$15. Theatre, 344 E. 14th St. (279-4200).

JEAN COCTEAU REPERTORY—Oscar Wilde's *The Importance of Being Earnest*; Edmond Rostand's *The Eaglet (L'Aiglon)*; Jean Genet's *The Maids*; Franz Werfel's *Goat Song*; Edward Radzinsky's *Theatre in the Time of Nero and Seneca*. In repertory thru 5/8; \$10. Call theater for specific dates. Cocteau Rep, 330 Bowery (677-0060).

LA MAMA ANNEX—*Nosferatu, A Symphony of Darkness*, Ping Chong's newest multi-media production, inspired by the F. W. Murnau 1922 vampire film, confronts plagues that do not seem to come from 'beyond the grave'; 2/20-25, 27-3/3 at 7:30; \$10-\$15. From 2/27, Mark Rozovsky's *Kafka: Father & Son*, directed by Leonardo Shapiro, plays through 3/24, Wed.-Sun. at 7:30; \$8. From 2/20, Raymond Schanz's *Goatman*, a lyrical poetic play, performs Wed.-Sun. at 9; thru 3/10; \$8. From 3/6, *A Samuel Beckett Trilogy*, with Julian Beck, George Bartenieff, and Fred Neumann. Wed.-Sun. at 7:30; thru 3/31; \$15. Theater, 74A E. 4th St. (475-7710).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Jean Giraudoux's *The Madwoman of Chailot*, adapted by Maurice Valency; directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwood, Grayson Hall, Sabra Jones, and Frank Hamilton. Also in the repertory, Booth Tarkington's *Clarence*, directed by Arthur Storch, with Ms. Page, Ms. Jones, Ivar Broegger, Laura Galusha, Philip Pruneau, and John David Cullum. Call theatre for dates. Theatre at St. Peter's Church/Citicorp, 54th and Lexington (223-6440).

NEW MEDIA REP—Anton Chekhov's *Uncle Vanya*, a comic/tragic portrait of people written for Moscow Art Co. in 1900. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 3/3. Theatre, 1463 Third Ave. (734-5195).

PAN ASIAN REPERTORY—Edward Sakamoto's *Manoa Valley*, directed by Kati Kuroda, celebrates a slice of life in Hawaii as the natives prepare for a party in honor of Hawaii's becoming a state. With Jeffrey Akaka, Stanford Egi, Lori Tanaka, Eric Miji, Kati Kuroda. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$10-\$14; 2/20-3/24. Actors Outlet, 120 W. 28th St., 2nd floor (255-7293).

PLAYWRIGHTS HORIZONS—Mainstage: Al Carmines in a one-man show consisting of songs from *Promenade* and blues and country music interspersed between Walt Whitman's poems and some of his own music. Nightly at 8, 2/18-2/24 & 2/26-3/3; \$12. Theater, 416 W. 42nd St. (564-1235).

PROMETHEUS—Lady Bracknell Visits Oscar Wilde; Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; Fondren directed. Thurs.-Sun. at 8; \$6. Prometheus Theater, 239 East Fifth St. (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche*; Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding)*; *Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*, music by composers of past and present times; and *Havana Sing!*, a musical anthology, and the Spanish dancer Pilar Rioja in three different programs. \$10-\$20; thru February and March. Call theater for details. Gramercy Arts Theatre, 138 E. 27th (889-2850).

ROYAL COURT REP—*The Judgment*, a mystery set in the South, deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; \$7. Bargain for Murder, Phyllis Craig's story of death and intrigue. Tues. & Wed. at 8. \$7. Theater, 301 W. 55th (997-9582).

SOHO REP—Nicholas Wright's *The Crimes of Vautrin* dramatizes a duel of wits between the law and a sinister 19th-century con artist. Based on Balzac's *Splendeurs et Misères des Courtisanes*, the revival is directed by Carol Corwen, with Mark Margolis in the title role. Thurs. at 8, Sat. at 6 & 9:30, Sun. at 4; \$8; thru 2/24. Soho Rep, 401 E. 29th St. (679-8828).

STONEWALL REPERTORY—Sarah Dreher's *8 x 10 Glossy*, play about a Lesbian's meeting with her sister and mother on the anniversary of her father's death; directed by Jacqueline Allen. Fri. at 8, Sat. at 7, Sun. at 8; \$8; 2/22-4/7. Westbeth Theater Center, 151 Bank St. (675-1014).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; \$6. Israel Horovitz's *Line*; Tues. & Wed. at 9, Thurs. at 7:30; \$6. Wesley Burrows' *A Loud Bang on June the First*, with Michael Allinson, Beulah Garrick, and Paul Ukona, Jr.; directed by William E. Hunt. Thurs.-Sun. at 7, Sun. at 5; \$6; thru 3/3. 13th Street Theater, 15 W. 13th St. (675-6677).

UJAMAA BLACK THEATER—Titus Walker's *We Got To Fight Apartheid*, a play about the vicious racist system and the relationship between the U.S. and South Africa; directed by the author, and featuring 20

performers. Sundays only at 4 p.m.; thru 2/24. Lincoln Square Theater, 250 W. 65th St. (535-4797).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *A Woman of No Importance*, directed by Andres Castro, tells of a mysterious woman who reappears in the life of an elderly Casanova. Fri.-Sun. at 8, Sun. at 3; \$7; 2/22-3/5. West Side Theatre, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AESCHYLUS' PROMETHEUS BOUND—New translation and staging by Jonathan Nossiter, with Robert Majorano, Paddy Campanaro. Thurs.-Sat. at 8, Sun. at 2; \$6; from 2/21. Richard Morse Theater, 385 Bway (219-0310).

BITS AND PIECES—Corinne Jacker's play about a grief-stricken widow searching for the people who were implanted with her husband's donated organs. 2/27, 28, 3/1 & 2 at 8, 3/3 at 3; \$7. Vortex Theater, 154 11th Ave. (206-1764).

CHAOS AND HARD TIMES—John Turturro stars in Brandon Cole's play about a man who returns home to discover his place has been taken by three boarders who have moved into his mother's house; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 3/2. American Kaleidoscope, 5 W. 63rd (724-3080).

THE CRUELITIES OF MRS. SCHNAYD—David Suehsdorf's play about two brothers, owners of an apartment building, who are victimized by both street criminals and rapacious tenants; directed by John Pepper. With Alex Neil, Frank Hankey, Charles Shaw Robinson. Thru 2/24 at 7:30 p.m.; Sun. at 3; \$8. N.Y. Theatre Studio at TOMI, 23 W. 73rd (279-4200).

DANCING TO DOVER—Judith Fein's play with music by Leslie Steinweiss. Past and present collide for an 80-year-old Russian ballet teacher battling her daughters' efforts to put her in a rest home; directed by Paula Kay Pierce. With L. Paul Watson, Holly Hawkins, Robert O'Neill, Martha Greenhouse, Marianne Murphy, Vera Lockwood, Phyllis Hedeman, Eric Himes. Thurs.-Sat. at 7:30, Sun. at 4; \$8; 2/21-3/17. An Eccentric Circles Production. 18th St. Playhouse, 145 W. 18th St. (242-9249).

DOUBLE FEATURE—Jules Feiler's *Ratman and Wilbur: A Staten Island Romance*; directed by Charles Gemmil. Raymond Alvin's *It's All in the Thumbs*, directed by Mathew Bulluck. 2/18-3/1 at 12:15 p.m.; FREE. (Bring lunch; coffee's on the house.) Quagha Theatre, 108 W. 43rd St. (221-9088).

THE DOUBLE INCONSTANCY—Marivaux's 1723 comedy, translated by Albert Asermely; directed by Henry Font, with Stewart Day, Patrick Turner, Susan Swindell, Donnah Welby, Britta Elizabeth Schlosser. Wed.-Sat. at 8, Sun. at 2; \$8; thru 3/1. Neighborhood Group, 420 W. 42nd (279-4200).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself, and its effect on an adolescent girl singer; directed by Duane Jones; with Maria E. Ellis, Connie Fredericks, Pamela Tyson, Rome Neal, and Carol Lynn Maillard. Thurs.-Sun. at 8, Sun. at 3; \$8. Richard Allen Center for Culture and Art, 36 W. 62nd St. (489-1940).

FROM BEHIND THE MOON—Ralph Pezzullo's play concerns life among the disenfranchised in our present-day nation; directed by Linda Chapman; with Michael Sollenberger, Walter White, Nicholas Dadazio. Thurs.-Sun. at 8; \$4; thru 2/24. Theater for the New City, 162 Second Ave. (254-1109).

GOD'S FAVORITE—A revival of Neil Simon's comedy based on the Book of Job; directed by James E. V. Butler. Fri. at 8, Sat. at 2:30 & 8, Sun. at 4; thru 2/24; \$8. All Souls, Lexington at 80th St. (535-3356).

GOODEBYE CHARLIE—A revival of George Axelrod's comedy about reincarnation; directed by Sam Ashkenazi. Mondays at 6 & 8:30, thru 2/25; \$6. Westside Arts, 407 W. 43rd St. (279-4200).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Slits; with Michael Bucklin, Mary Wilbon, Gilbert Melott, and Lisa Mathias Weintraub. Thurs.-Sat. at 8; \$8; from 2/21. Beckmann Theatre, 314 W. 54th St. (541-6328).

JAMES SKIPWORTH AND THE CATFISH COLO-NEL—Cy Young's comedy about an encounter between a desperate playwright and a female producer; directed by Robert Bridges. Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$8; thru 3/10. Riverwest Theatre, 155 Bank St. (243-0259).

LILLY AND LOU—Alexa Hunter and Paul Singer star in David Krasner's musical play about a punk rock singer on the Lower East Side who picks up an ex-con; directed by Doug Moston. Thurs. & Sat. at 8, Fri. at 20; \$5; thru 3/9. Off Center Theater's upstairs cafe, 436 W. 18th St. (929-8299).

LONG TIME SINCE YESTERDAY—P.J. Gibson's play exposing underlying conflicts that exist among six women who gather at an impromptu reunion; directed by Beth Howard. With Hattie Winston, Rheta Hughes, Ayana Phillips, Janet League, Lee Chamberlin, Ellen Holly, Thelma Louise Carter, and Tisha Campbell. Thurs.-Sun. at 7:30, Sun. at 3; \$5; thru 2/24. New Federal, 466 Grand St. (598-0400).

LOOKING FOR LOVE—A cabaret revue, with music and lyrics by Gary Schocker and lyrics by a group of seven, performed by Clay Guthrie, Jerriese Johnson, Carolyn Marlow, Sean McQuirk, Roxann Parker, and Aileen Savage; directed by Derek Wolshonak. Thurs.-Sat. at 8:30, Sat. at 3; \$6; thru 2/23. Divine Theatre, 50 E. 7th St. (477-0667).

LOS TRES DESEOS—Norberto Kerner's Spanish translation of W. W. Jacobs's *The Monkey's Paw*, the model of many horror plays, stars Ernesto Gonzalez and Miriam Cruz. Fri. & Sat. at 8, Sun. at 6; \$7; thru 3/17. Performed by the Latin American Theatre Ensemble in Spanish. L.A.T.I. Theatre, 9 E. 16th St. (246-7478).

MY DEAR HAWTHORNE—Carl A. Rossi's play about the highly creative but troubled relationship between Nathaniel Hawthorne and Herman Melville; directed by Billy Cunningham. With Ty Smith, Mary Tharp, Andrew Bausili, and Margaret Van Scenck. Fri. & Sat. at 10, Sun. at 5; \$8; thru 3/31. Stonewall Rep Theater, 151 Bank St. (675-1014).

MONEY NOTES—Ernestine Jackson stars in a musical by Larry Pellegrini and Rob LaRocco, directed by Scott Newborn. Wed.-Sun.; thru 2/25. Baldwin, 160 W. 73rd (799-8190).

THE NIGHT THEY RAIDED PINSKY'S—Matthew Paris's musical comedy about a transformation from burlesque to technology. Thurs.-Sat. at 8; \$6; thru 3/2. Playhouse 51, 51 W. 19th St. (675-8013).

NZINGA'S CHILDREN—Veona Thomas's play which deals with a woman who must choose between a relationship with a black man whom she loves or a white man who loves her; directed by Louise H. Gorham. Fri. & Sat. at 8, Sun. at 3 & 7:30; thru 3/17. National Black Theater, 2033 Fifth Ave. (926-1049).

RENT STRIKE—Jack Kellner's play covers the gentrification of Manhattan and also offers a guide: how to conduct a successful rent strike; directed by Julie Goell. 2/18, 19, 24, 25, 26 at 8; Sun. at 7; \$9. Jan Hus Playhouse, 351 E. 74th St. (279-4200).

SHE ALSO DANCES—Kenneth Arnold's love story with music and dance about a dancer-gymnast and an immobilized girl who hires him to push her wheelchair; directed by Amie Brockway. With Susan Jacobson and James Dutcher. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$10-\$12; thru 3/3. Theater of the Open Eye, 316 E. 88th St. (534-6909).

SNOW LEOPARDS—Martin Jones's play is about an encounter between two sisters from the back country of West Virginia who try to make it in a big city; directed by Licia Colombi; with Giulia Pagano and Alice White. Thurs.-Sat. at 8, Sun. at 3; \$8; from 2/21. Actors Outlet, 120 W. 28th St. (279-4200).

STUD SILO—Tom White's play about a man, trapped atop a burning silo in a Texas town, who reviews scenes from his life; directed by Dennis Logan. With Jeff Beach, Patrick Roche, Cynthia Exline, Lisa Griffith, Bonnie Brown Smith, and Jim Tully. Thru 2/24; \$6. Intar Theatre, 508 W. 53rd St. (279-4200).

THE TREE ARTIST—Rosalyn Drexler's play is an adaption of *The Little Fir Tree*, with book and lyrics by Drexler, and music by David Tice. Sat. at 3, Sun. at noon, Mon. at 8; \$4. Theater for the New City, 162 Second Ave. (254-1109).

TRIPLE EXPOSURE—Irv Benig's inter-related plays, directed by Carl Wethington and Cress Darwin, about the abuse of power in personal relationships. Sat. & Mon. at 8, Sun. at 3; \$6; thru 3/4. Main Street Theatre, 548 Main St., New York, Roosevelt Island (644-0126).

UP IN WILLIE'S ROOM—Peter Shuman's romantic fantasy, directed by Alan Wynroth. 2/21-23, 2/25-3/2 at 7; \$4. Raft, 432 W. 42nd (929-6962).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. New York Magazine will be happy to advise you.

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Landscape and still life paintings from the past decade, thru 3/16. Davis & Langdale, 746 Madison (861-2811).

MASSOUD ARABSHAHI/ASSURBANIPAL BABILLA—Abstract paintings and drawings based on architecture and design/Naïve paintings and drawings. Thru 3/1. Taghinia-Milani, 1080 Madison (570-6173).

KATE AUGENBLICK—Large-scale abstract paintings with a grid structure, thru 3/16. Cecil, 16 E. 72nd (517-3605).

EDWARD AVEDISIAN—Recent paintings and polychrome sculptures, thru 2/21. McCoy, 19 E. 71st (570-2131).

MICHAEL BERESFORD/BRUCE HOUSTON/PHIL SULTZ—Recent sculpture/Constructions/Small abstract paintings. Thru 3/2. Stone, 48 E. 86th (988-6870).

POWER BOOTHE—Paintings on square canvases, both large and small-scale, with horizontal rows of colors that seem to have been pushed across the surface, thru 2/28. Sachs, 980 Madison (734-7795).

PAUL BOWEN/KATHLEEN FERGUSON—Ritualistic sculptures made with wood, rope, hay, and graphite/Small, handpainted bronze sculptures. Thru 3/9. Graham Modern, 1014 Madison (535-5767).

CHING HO CHENG—20 drawings composed of fragments of torn paper, inspired by a recent trip through Turkey, thru 3/30. Shepherd, 21 E. 84th (861-4050).

MAHMOUD FARSHCHIAN—Paintings based on traditional Persian miniatures, thru 3/9. Foxworth, 33 E. 65th (772-3460).

SHEILA GIRLING—Recent acrylic paintings in which color, ground and shape play against, and interchange with one another, thru 3/9. Acquavella, 18 E. 79th (734-6300).

JULIO GONZALEZ—A large group of drawings, primarily for sculptures, originally from the estate of the artist, thru 3/16. Hoffeld, 1020 Madison (734-5505).

WENDELL JONES/JANE JONES—24 studies for murals portraying the history of San Francisco/Portraits. Thru 2/28. Adler, 21 E. 67th (249-2450).

JULES KIRSCHENBAUM—Figurative paintings about history, mysticism, literature, and the Kabbalah, thru 3/6. Forum, 1018 Madison (772-7666).

EL LISSITZKY—A portfolio of PROUN compositions published in 1923, 2/19-3/30. Carus, 872 Madison (879-4660).

ELAINE LORENZ—Pedestal-sized copper sculptures that are hammered and heavily textured, thru 3/2. Ur-dang, 23 E. 74th (288-7004).

TIM LOVEJOY/JOHN HALL—Drawings and watercolors depicting scenes in Egypt/Abstract photographs. Thru 3/2. Facade, 1044 Madison (744-4997).

LOUIS LOZOWICK—"City" prints of the 1920's and 1930's, mostly views of New York City during the first half of the century, 2/20-3/30. Vanderwoude Tanenbaum, 24 E. 81st (879-8200).

RENEE MAGNANTI—Metal relief sculpture made of woven strips of copper, brass and nickel-silver, thru 3/2. Steinbaum, 903 Madison (734-3373).

MARYAN—Expressionistic figure paintings, from 1927-1977, by a Polish emigre who was once interned in concentration camps, thru 3/2. At Bernard, 33 E. 74th (988-2050), and Frumkin, 50 W. 57th (757-6655).

HENRI MATISSE—Drawings, thru 3/6. Goodman, 1020 Madison (772-2288).

ROBERT OHNIGIAN/LEONARD STOKES—Collages by both. Thru 3/9. Cordier & Ekstrom, 417 E. 75th (988-8857).

PHILIP PEARLSTEIN—Recent paintings and watercolors of figures, thru 3/9. Hirsch & Adler Modern, 851 Madison (744-6700).

ELLEN STEINFELD—Wooden wall reliefs, free-standing sculpture and handmade paper, thru 3/19. Davidson, 43 E. 78th (734-6702).

FRANK STELLA—Recent relief paintings, thru 2/23. Knoedler, 19 E. 70th (794-0550).

JANE SWAVELY—Abstract paintings that combine expressionistic gestures with subtle nuances of color, thru 3/2. CDS, 13 E. 75th (772-9555).

NOT VITAL—Abstract animal forms in hydrostone and cast bronze sculptures, plus large drawings in oil on paper, thru 3/2. Willard, 29 E. 72nd (744-2925).

MARY JOAN WAD—Eleven pastel self-portraits entitled "Dream Series," thru 3/2. Einstein, 1018 Madison (628-8782).

57th Street Area

JOHN ALEXANDER—Recent paintings and works on paper, thru 2/23. Marlborough, 40 W. 57th (541-4900).

RONNI BOGAEV—Realist paintings depicting interiors of French and Swiss country inns, thru 3/2. French, 41 W. 57th (308-6440).

BARTON LIDICE BENES—Works that consist of ritualistic objects placed in portable museum settings and that take a humorous look at contemporary spiritualism, thru 3/2. Markel, 50 W. 57th (581-1909).

CHARLES BIEDERMAN—A survey of his relief works in painted aluminum and wood, from 1934-1984, thru 2/27. Borgenicht, 724 Fifth (247-2111).

AARON BOHROD—Imaginary still lifes and landscapes in oil on board, thru 2/27. Deutsch, 20 W. 57th (765-4722).

WARREN BRANDT/MERRILL MAHAFFEY—Still life and landscape paintings with intense, sunny colors and bold compositions/Paintings of western mountain ranges. Thru 2/27. Fischbach, 24 W. 57th (759-2345).

DEBORAH BROWN—Recent paintings loosely based on the Minnesota landscape, thru 3/2. Haber Theodore, 24 W. 57th (541-9393).

AINSLIE BURKE—Landscapes of Maine, including coastal scenes, meadows and tidal pools, thru 3/2. Kraushaar, 724 Fifth (307-5730).

SCOTT BURTON—Geometric granite sculpture, 2/22-3/23. Protetch, 37 W. 57th (838-7436).

IRENE BUSZKO—Paintings of urban scenes, thru 2/28. Tatistcheff, 50 W. 57th (664-0907).

PAUL CADMUS—Paintings, drawings, prints and photographs, in celebration of Paul Cadmus's 80th birthday, thru 3/2. Midtown, 11 E. 57th (758-1900).

GIORGIO CAVALLON—New paintings, thru 3/9. Gruenebaum, 38 E. 57th (838-8245).

LISA COLLADO—Visionary paintings, thru 2/23. Viridian, 52 W. 57th (245-2882).

WILLIAM CONLON—Abstract paintings with an intricate confluence of lines, planes, and patterned surfaces, thru 2/23. Emmerich, 41 E. 57th (752-0124).

JANET COOLING—Oil paintings of forest animals, nudes in idyllic settings, 2/19-3/23. Getler/Paul/Saper, 50 W. 57th (581-2724).

JANE COUCH—Recent abstract paintings, thru 2/23. Oscarsson Hood, 41 W. 57th (750-8640).

NASSOS DAPHNIS—Abstract geometric works on paper from the '50s to the present, thru 3/8. Zarre, 41 E. 57th (752-0498).

DAVID DEUTSCH—Large-scale landscape paintings of lush nocturnal scenes, thru 3/2. BlumHelman, 20 W. 57th (245-2888).

MICHAEL DILLON—Abstract paintings, thru 2/23. Heidenberg, 50 W. 57th (586-3808).

JANET FISH—Realist still life paintings, thru 3/2. Miller, 724 Fifth (246-1625).

ELIAS FRIEDENSOHN—Paintings and mixed-media pieces, from 1958-1984, thru 2/28. Dintenfuss, 50 W. 57th (581-2268).

MAURICE GOLUBOV—Figurative and abstract paintings and works on paper, from the late '20s-'60s, thru 3/14. De Nagy, 41 W. 57th (421-3780).

PAOLO ICARO—Plaster sculptures that take a variety of forms, such as a four-foot high cornucopia, and a five-and-a-half foot high rectangular pillar, thru 3/2. Tilton, 24 W. 57th (247-7480).

VICTOR LARA—Portraits and nature studies in watercolor and gouache, thru 3/9. Iolas-Jackson, 52 E. 57th (755-6778).

ALFRED LOWRY—Paintings of local scenes in New York, Mexico, Greece and Portugal, thru 3/2. Gallery 84, 30 W. 57th (581-6000).

PIET MONDRIAN—Early works, from 1890-1914, including landscape paintings and watercolors of flowers, thru 3/9. Janis, 110 W. 57th (586-0110).

HENRY MOORE/HELAIN BLUMENFELD—Sculpture, drawings, and prints/Abstract sculpture with organic forms. Thru 3/16. Alex Rosenberg, 20 W. 57th (757-2700).

ROBERT MOTHERWELL—Selected prints, 2/19-3/23. Heesy, 50 W. 57th (245-1420).

GEORGE NEGROPONTE—Abstract paintings that are evocative of landscapes, thru 3/2. Alexander, 20 W. 57th (757-3721).

LOUISE NEVELSON—Monumental relief sculptures, 2/23-3/23. Pace, 32 E. 57th (421-3292).

HERNANDEZ PIJUAN—Abstract paintings and watercolors, 2/21-3/19. Prats, 24 W. 57th (315-3680).

MAN RAY—"Objects of my Affection"—original works, works in editions, drawings and photographs, thru 2/23. Zabriske, 724 Fifth (307-7430).

LEATRICE ROSE—Paintings of this artist's studio, both interior scenes and views through the windows overlooking the Hudson River, thru 3/2. Armstrong, 50 W. 57th (582-8581).

SEAN SCULLY—Large-scale paintings with bands of color, on panels of varying depth, thru 3/2. McKee, 41 E. 57th (688-5951).

MILLARD SHEETS—Landscape paintings executed during the past two years, of California, Alaska, Tahiti, China, India, and Africa, thru 3/2. Kennedy, 40 W. 57th (541-9600).

GEORGE TOOKER—Contemporary genre paintings of figures in interiors, that express the anonymity of urban man, thru 3/2. del Re, 41 E. 57th (688-1843).

BILL TRAYLOR/ERNEST "POPEYE" REED—Paintings by a Black American folk artist (1854-1947)/Bas-reliefs and sculpture based on this artist's interest in images as diverse as those from ancient mythology to American presidents. Thru 2/28. Ross, 162 W. 56th (307-0400).

DONALD ROLLER WILSON—Recent paintings by an artist known for his portraits of imaginary Southern ante-bellum characters, this new series depicts table settings mysteriously abandoned and in complete disarray, thru 2/23. Solomon, 724 Fifth (757-7777).

FRANK LLOYD WRIGHT—Over sixty drawings from the archives of the Frank Lloyd Wright Foundation, thru 2/23. Protetch, 37 W. 57th (838-7436).

East Village

ARMAND CONINE—Assemblages of stained plywood, rusting nails, and sized burlap, thru 2/24. M-13, 440 E. 9th (505-9016).

CHRIS COSTAN—Paintings and sculpture of various images such as dishes, body parts, and map fragments, put together as a metaphor for the order that can be made of chaos, thru 2/24. Avenue B, 167 Ave. B (473-4600).

JONATHAN ELLIS/ED MCGOWIN—Sculptures of limless torsos, heads, and large creatures/Paintings that take the form of an open book, plus an installation. Thru 2/24. Gracie Mansion, 167 Ave. A (477-7331).

DANITA GELTNER—Resin sculptures in futuristic, botanical forms, thru 3/10. Artmart, 534 E. 6th (777-2177).

CHRIS GRIFFIN—An installation of wooden and clay wall sculptures that create a symbolic language, thru 3/3. Pictogram, 443 E. 9th (505-5576).

MICHAEL HOWARD—Figurative, expressionistic paintings from 1974-1985, thru 3/5. Wyatt, 202 E. 10th (475-3500).

RON JANOWICH—Abstract paintings on shaped canvases, thru 3/10. Wolff, 513 E. 6th (460-5844).

SILVIA KOLBOWSKI—Mixed-media pieces that use details from fashion photographs and mass-media advertising, thru 2/24. Nature Morte, 204 E. 10th (420-9544).

GARY KUEHN—Sculpture, paintings and drawings, 1963-1984, thru 3/9. Art Galaxy, 262 Mott (966-0426).

MARK MCCLOUD—Recent sculpture made of assembled found objects enveloped in clay, thru 3/9. Sharpe, 175 Ave. B (777-4622).

AMANDA PALMER—Fan-shaped wall pieces constructed of tree branches and other materials, thru 2/24. Salvador, 216 E. 10th (228-3165).

LADY PINK—Paintings that depict a combination of New York street life and fantasy, by a "post-Graffiti" artist, 2/23-3/24. Semaphore East, 157 Ave. B (475-2130).

ELYSE TAYLOR—Cartoon-like paintings with flat colors, simple textures, 2/20-3/10. Max, 626 E. 14th (473-9253).

DANIEL WNUK—Marble and lead sculpture, thru 2/28. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

VITO ACCONCI—New works which join furniture and architecture as a kind of social metaphor, as the viewer becomes a participant, sitting on, and climbing over these pieces, thru 3/16. Carpenter + Hochman, 420 W. Broadway (219-0110).

CARL AFFARIAN—Sculpture, painting, and drawing, thru 3/2. Germans Van Eck, 420 W. Broadway (219-0717).

PETER ALEXANDER—Underwater landscape paintings on black velvet, thru 2/23. Cowles, 420 W. Broadway (925-3500).

PHILIP ALLEN—Thick-surfaced abstract paintings incorporating Greek myths and the Old Testament as themes, thru 3/3. Esman, 121 Spring (219-3044).

JOHN ARMLEDER—Furniture sculpture with abstract painting on it, thru 2/28. Gibson, 568 Broadway (925-1192).

RICHARD ARTSCHWAGER—New works, thru 2/23. Castelli, 402 W. Broadway (431-5160).

JENNIFER BAKER/GERALDINE KRIEGER—Seven large bas relief panels depicting highly-stylized figures moving through an imaginary landscape/Paintings of abstract dream images. 2/19-3/10. Pleiades, 164 Mercer (226-9093).

YEE JAN BAO/CHRISTOPHER JONES—Landscape paintings by both. Thru 3/14. Rosenberg, 115 Wooster (431-4838).

ROBERT BEAUCHAMP/SAM GILLIAM—Animal and figure studies, self-portraits, in oil on paper/New painted constructions with a jewel-like surface. Thru 3/6. Knowlton, 153 Mercer (431-8808).

ROSEMARIE BECK—Paintings based on Ovid's *Metamorphoses*, and a series of self-portraits, thru 3/2. Ingber, 460 W. Broadway (674-0101).

HAZEL BELVO/GLADYS BRODSKY—Drawings of the "Witch Tree" at the Minnesota Indian Reservation/Paintings of figures struggling with mythical animals. Thru 3/2. Arbitrage, 99 Spring (334-9755).

ALFONSE BORYSEWICZ—Recent abstract paintings made while the artist was living in Japan, thru 3/9. Cutler, 164 Mercer (219-1577).

GREGORY BOTTS—Large-scale black and white landscape paintings with symbols, such as targets and palm trees, thru 3/9. Manhattan Art, 81 Greene (219-2007).

PETER BRADLEY—Abstract paintings with foam, rubber matting, paint scrapers and other materials attached to the surface, thru 2/28. Hirondelle, 476 Broome (925-1536).

CAROLYN BRADY—Large-scale watercolors of still life arrangements, 2/23-3/21. Hoffman, 429 W. Broadway (966-6676).

TROY BRAUNTUCH—Large-scale paintings with dark surfaces over which mysterious images are traced in sepia and deep reds, thru 2/23. Boone, 417 W. Broadway (431-1818).

PIZZI CANNELLA—Paintings that evoke the poetry in daily life, using a familiar image, such as a dress, as a symbol of nostalgia, thru 2/28. Nosei, 100 Prince (431-9253).

CECILY CECIL—Neo-expressionist paintings inspired by Paris, thru 3/9. Starkman, 465 W. Broadway (228-3047).

EARL CHILDRESS—Large-scale constructions of canvas, wood, polyurethane foam, plexiglass and other materials, thru 3/3. 101 Wooster (219-2790).

EMILIO CRUZ—Figurative paintings, thru 2/23. Alternative Museum, 17 White (966-4444).

LYNN CURLEE—Paintings based on woodcuts of horses by a student of Albrecht Dürer's, on the myth of Pegasus and Icarus, and other historical sources, thru 2/24. Henoch, 80 Wooster (966-0303).

RONNIE CUTRONE—New paintings and watercolors, thru 3/16. Shafrazi, 163 Mercer (925-9732).

ARTURO DI MODICA/JOAN SHERMAN—Recent sculpture by both. Thru 2/23. Concord, 451 Broome (925-2994).

MIKE GLIER—Drawings, paintings and sculpture that relate to popular culture and, more specifically, American film in the tradition of Frank Capra and Preston Sturges, thru 3/9. Gladstone, 152 Wooster (505-8690).

JEFF GOMPERTZ—Oil and wax paintings with imagery that refers to architecture and machinery, thru 2/23. Bouckaert, 100 Hudson (925-6239).

TOM HILL—An installation entitled "Rec Room," with the appropriate furnishings, thru 3/23. Red Studio, 301 Church (219-8239).

DAVE HORNER—Assemblages and photographs with a sense of poetic irony, thru 3/16. Herlin, 68 Thompson (431-8732).

MICHAEL HURSON—28 recent works, including drawings and monotypes, incorporating such unlikely images as columns, planks of wood, slippers and coat hangers, thru 3/2. Cooper, 155 Wooster (674-0766).

MARTIN JOHNSON—Rhoplex paintings with found objects attached to the surface and stenciled words running across the bottom of each canvas, thru 3/2. Kind, 136 Greene (925-1200).

MEL KENDRICK—Wooden sculptures that are laminated, drawn on and carved, ranging in height from one to five feet, thru 3/30. Weber, 142 Greene (966-6115).

STEPHEN LORBER—Still life paintings with quilts as central images, thru 3/6. Milliken, 98 Prince (966-7800).

PEDRO LUJAN/TRINE BUMILLER—Wood sculpture/Small-scale abstract oil paintings that juxtapose geometric shapes. Thru 3/23. Exit Art, 578 Broadway (966-7745).

DON MACLEAN—Recent sculpture with sexual and political overtones, thru 2/28. Windows on White, 62 White (890-1235).

HARRY MCCORMICK—Genre paintings that depict interiors of New York bars and restaurants, thru 2/21. Jack, 138 Prince (966-4235).

CYRILLA MOZENTER—Large-scale charcoal drawings with iconic imagery, 2/19-3/9. 55 Mercer (226-8513).

JAN MULLER—Large-scale figurative paintings and landscapes completed during the last two years of this artist's life, thru 2/23. Oil & Steel, 157 Chambers (964-1567).

ROY NICHOLSON—Drawings of goldfish swimming beneath a pond's frozen surface, thru 3/9. Condeso-Lawler, 76 Greene (219-1283).

RHONDA SCHALLER—Wall sculptures and paintings, thru 3/2. Ceres, 91 Franklin (226-4725).

MARK SCHWARTZ/MARK KOSTABI—Large-scale abstract oil paintings, some with a single symbolic shape, others with groups of shapes/Whimsical drawings that depict this artist's vision of modern man. Thru 3/9. Semaphore, 462 W. Broadway (228-7990).

PHILIP SMITH—Complex, carefully-rendered paintings that refer to the history and spirituality of ancient civilizations, thru 3/2. Art Palace, 611 Broadway (473-3178).

ROBERT SMITHSON—His eccentric early works, paintings from 1959-1962, that mix imagery from the archaic past, popular culture and science fiction, pointing towards motifs evident in his later earthworks, such as *Spiral Jetty*, thru 3/2. Brown, 100 Greene (219-1060).

VOLKER TANNERT—Romantic landscape paintings that began as an homage to the 19th century German Romantic painter, Kaspar David Friedrich, thru 2/23. Sonnabend, 420 W. Broadway (966-6160).

HARVEY TULCENSKY—Abstract paintings with rhythmic patterns, strong primary colors, thru 3/16. Stoler, 13 White (966-5090).

SHARON VILLINES—A series of paintings and drawings of the Hannah Cheney Williams garden in Riverdale, 2/23-3/20. Soho 20, 469 Broome (226-4167).

DAVID WEINRIB—Four large-scale abstract paintings in metallic pigments, thru 2/27. Hutchinson, 138 Greene (966-3066).

DOROTHY WILDER—Sculptures that take the forms of seashells and fossils, made of paper and porcelain, thru 2/20. Soho 20, 469 Broome (226-4167).

BARBARA ZUCKER—Whimsical black sculptures, some on wheels, others with their own bases, made of wood and styrofoam, thru 3/2. Adler, 578 Broadway (925-3336).

Other

ROMARE BEARDEN—35 selected prints in a show entitled, "Black Roots, Jazz Music, Universal Myth," thru 3/3. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731).

ALEX KATZ—One colossal-sized painting in four panels, of eight female friends in bathing suits, thru 2/22. Cooper Union, Third Ave. at 7th St. (254-6300).

COLIN LEE/ARLAN HUANG—Paintings that juxtapose mass culture images from television and movies with recognizably Asian themes and personalities/Dark, moody abstract paintings inspired by Mexican murals, Cuban poster art and Chinese peasant painting. Thru 3/1. Basement Workshop, 22 Catherine (732-0770).

JANNA LONGACRE/JOE UPHAM/RICHARD YELLE—Glass works by all three. Thru 2/23. Glass Workshop, 142 Mulberry (966-1808).

ILONA MACK-PACHLER—Tapestries and watercolors by an Austrian artist, thru 3/1. Austrian Institute, 11 E. 52nd (759-5165).

LOWELL REILAND—A long, horizontal wall sculpture made of mirror polished copper with tar and plaster earth casting, thru 4/1. St. Peter's Church, Lexington at 54th (935-2200).

TED ROSENTHAL—New sculpture, made of component shapes of cut, textured steel and discarded gas cylinders, welded together in an open network of lines and planes, thru 3/16. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Selections from the gallery collection, including work by Benton, Burchfield, O'Keeffe, Vickrey, others; thru 2/28.

CASTELLI GRAPHICS—4 E. 77th (288-3202). Color drawings by Basquiat, Blais, Chia, Salle, Scharf, others; 2/23-3/16.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Aymara Weavings"—ceremonial textiles of colonial and 19th century Bolivia; thru 3/3.

ERICSON—23 E. 74th (737-6155). Works that explore myths in contemporary terms, by Kronemeyer, Kunz, Pihlblad, thru 3/6.

GIMPEL WEITZENHOFER—1040 Madison (628-1897). Works by sixteen sculptors, including Arp, Botero, Calder, Chia, Hepworth, others; thru 3/9.

GRAHAM—1014 Madison (535-5767). American still lifes by Alexander, Benton, Cope, Glintenkamp, others; thru 3/2.

HAIME—1000 Madison (772-7760). "Constructures: New Perimeters in Abstract Painting"—with works by Barth, Goldberg, Magistro, Stamm, others; thru 3/2.

HAMILTON—19 E. 71st (744-8976). Works by artists using minimalist concepts, including Flavin, Lewitt, Mangold, Rockburne, others; 2/19-3/13.

HUNTER—695 Park (570-5451). A show that explores repitition in postmodern art, with works by Andre, Borofsky, Darboven, Judd, Levine, Longo, others; 2/19-4/5.

I.B.M. GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). 100 scroll paintings by five Chinese artists, thru 3/2.

KOVESDY—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.

LA BOETIE—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; thru 3/16.

MATHES—851 Madison (249-3600). "Correspondences: European and American Affinities," with

works by Baziotas, Cezanne, Demuth, Klee, Marin, others; thru 3/9.

MCCARRON—1014 Madison (772-1181). Prints and drawings with musical themes, by artists from the 16th to 20th centuries; thru 3/1.

MCCOY—19 E. 71st (570-2131). 20th century sculptures and drawings of heads, by Arp, Balthus, Dali, Giacometti, Hockney, others; 2/23-3/28.

ROLLY-MICHAUX—943 Madison (535-1460). Graphic works by Appel, Calder, Delaunay, McKnight, Miro, Vasarely, plus sculpture by Berrocal, Wilson, thru 2/28.

SHEPHERD—21 E. 84th (861-4050). 19th century French paintings, drawings, pastels, watercolors and oil sketches; thru 3/31.

SILBERBERG—16 E. 79th (861-6192). Small and large sculptures by Moore, works on paper by Bacon, Christo, Miro, Picasso, others; thru 3/2.

SPANIERMAN—50 E. 78th (879-7085). American still lifes by Chase, Demuth, Haberm, LaFarge, others; thru 3/2.

L.J. WENDER—3 E. 80th (734-3460). Contemporary Chinese paintings that celebrate the Chinese New Year, thru 2/23.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Drawings by Baselitz, Penck, Rainer, Richter, thru 3/2.

BASKERVILLE + WATSON—24 W. 57th (582-0058). Group show of gallery artists, thru 3/2.

BERRY-HILL—743 Fifth (371-6777). Landscapes by Pennsylvania Impressionist painters who lived and worked in New Hope and the surrounding Bucks County between 1900 and 1940; thru 3/9.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Bredin, Klinger, Martin, Redon, others; thru 3/16.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Works by Castle, Graham, Kushner, Marisol, Nonas, Zakanitch, plus the Arc furniture collection, thru 5/31.

MUNROE—56 W. 57th (246-9616). Recent paintings and sculpture by gallery artists; thru 2/28.

PEARL—38 E. 57th (838-6310). "Between Abstraction and Reality," with works by Amenoff, Dove, Graves, Hartley, Jensen, Krasser, others; thru 3/2.

SCHOELKOPF—50 W. 57th (765-3540). Recent American portraits by Aponovich, Arneson, Gillespie, Grausman, Shikler, Wiesenfeld, others; thru 2/27.

SEGAL—63 E. 57th (486-2297). Works by gallery artists, including Blount, Coe, Dawson, Raburn, others; thru 2/28.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionists, including Gersl, Klimt, Kokoschka, Schiele, others; thru 3/23.

ST. ETIENNE—24 W. 57th (245-6734). Works by Austrian expressionists, including Gersl, Klimt, Kokoschka, Schiele; thru 3/23.

WUNDERLICH—41 E. 57th (724-8778). Currier and Ives prints, thru 3/16... American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

East Village

ART CITY—439 E. 9th (420-0867). Perceptions of male sexuality, in works by Applebroog, Carey, Conolly, Spero, others; 2/22-3/17.

B-SIDE—543 E. 6th (477-6792). "Present Pop," with works by Cuvelier, Elander, Prol, Wall; thru 3/3.

CHRISTMINSTER—336 E. 5th (475-8369). Figurative works by Ellis, Rice, Stringer, Tischler; thru 3/3.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517). Works by Artchwager, Dunham, Kendrick, Newman, Richter; thru 2/28.

PAINTING SPACE 122—150 First Ave. (228-4249). "Spirit"—works that express the spirituality of women, by Bourgeois, Chalfin, Ellwood, Laufer, others; thru 2/24.

P.P.O.W.—216 E. 10th (477-4084). "Auto Da Fe—Compunctive Portraits"—portraits of Joan of Arc by thirteen artists, including Case, Coe, Grove, Reice, Witz, others; thru 3/10.

SoHo and TriBeCa

ATLANTIC—164 Mercer (219-3183). Works by Fink, Schulemowitz, Siok, Stoloff; 2/23-3/10.

BAUM—109 Hudson (219-9854). Photographs, paintings, drawings and sculpture which use planes and trains as imagery, by Agresti, Baron, Eloxua, Hannah, others; thru 3/9.

BOWERY—121 Wooster (226-9543). Paintings by Davis, Lapresti, Osterman, Rosenthal; thru 2/27.

BROMM—90 W. Broadway (732-6196). Sculpture by Bidlo, Bressler, Friedman, Haring, Lucero, others; thru 3/9.

CLOCKTOWER—108 Leonard (233-1096). Works by artists-in-residence, including Adkins, Desiderio, Horvath, Pfaffman, Wojnarowicz, others; thru 3/3.

HAND IN HAND—568 Broadway (219-1844). "Recalling the Fifties and Sixties," with paintings by Blum, Hesse, Johnson, Leslie, Stankiewicz; plus recent paintings by Milton Resnick; thru 2/28.

HUDSON CENTER—105 Hudson (966-1399). Landscape paintings by Carsman, Di Giorgio, Herman, Hornak, Knigin, Zago; thru 3/2.

KERR—76 Greene (219-0395). "And/Or Imagined," with works by Brenman, Jackman, Nagano; thru 3/9.

MEISEL—141 Prince (431-4688). "Abstract Painting, Redefined," with works by Amenoff, Barth, Buchwald, Held, LaNoue, Plagens, Stephan, Zakanitch, others; thru 3/23.

THORP—103 Prince (431-6880). Abstract paintings by Baumgardner, Hennessy, Hitch, Wofford; thru 3/2.

22 WOOSTER—(431-6445). A juried exhibition of drawing and painting by alumni of the School of Art & Design, Pratt Institute, 1960-1983; thru 2/21.

292 LAFAYETTE—(219-2784). Artworks donated to benefit the African Emergency Fund, by Acconci, Christo, Clemente, Holzer, Jensen, Lennon, Schnabel, Sherman, others; thru 2/23.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Thomas Lawson; photographs by Barbara Kurgen; 2/21-3/10.

WASHBURN—113 Greene (966-3151). "Action/Precision: 1980-85"—paintings by Blum, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (718-596-2222). Figurative paintings by Ayiter, Sacknowitz, Serrano, Shottenkirk, Sitaras; thru 3/2.

BRONX RIVER ART CENTER—1087 E. Tremont (589-5819). Work that is concerned with ecology by Connor, Feldman, Lawrence, Vollmer, others; thru 2/23.

80 WASHINGTON SQUARE EAST—(598-2163). 9th annual "Small Works" competition; thru 3/1.

GREENWALD—181 Mott (219-1642). Abstract paintings by Dona, Hughes, Mekul, Palmer, Saulson, Seidl, Wang, Wasserman; thru 2/20.

GREY ART GALLERY—33 Washington Place (598-7603). "Action/Precision: The New Direction in New York 1955-60"—works by Blum, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

LEVER HOUSE—390 Park (288-7650), Mon.-Fri. 10-5, Sun. 1-5. "Art and the Environment"—maquettes, drawings and photographs by 33 artists, including Aycock, Christo, Holt, Kozloff, others; thru 3/10.

PELLICONE—47 Bond (475-3899). Works by Ames, Baldasanno, Grayson, Martinez, Onecat; thru 2/23... Works to do with fantasy, by Giordano, Ostrer, Pellicone; 2/24-3/16.

PRATT MANHATTAN CENTER—160 Lexington (718-636-3517). Paperworks by Cole, Fortgang, Gelis, Michael, Mutter, Neblett, Pastor, Rose, Sonenberg; thru 3/9.

P.S. 1—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

RYAN—452 Columbus (799-2304). Prints by Amenoff, Chase, Cucchi, Longobardi, Penck, others; thru 3/10.

TOWER—45 W. 18th (620-0505). Works by Elaine, Fehér, Richardson, Ruhs, Spindler; thru 2/23.

WAVE HILL—249th St. & Independence Ave., Bronx (549-3200). "Furnishing the Streets: 1902-1922"—drawings, photographs, plans and objects selected from the archives of the Art Commission of the City of New York, focusing on the design and placement of street furniture, such as benches, street signs, subway entrances signs, fountains; thru 5/5.

ZIM-LERNER—123 University Place (777-1907). Paintings and works on paper using the color red, by Canright, Chevalier, Feinberg, Santlofer, Williams, others; thru 3/30.

Photography

RALPH BARTHOLOMEW—Early advertising photographs made for the Eastman Kodak Company, thru 3/2. Wolf, 30 W. 57th (586-8432).

HENRI CARTIER-BRESSON—Some of his best-known images, covering a period of 40 years, thru 3/3. Miller, 38 E. 57th (319-1800).

ROE DIBONA—Documentary photographs of Italy and New Mexico, 2/23-3/20. Soho 20, 469 Broome (226-4167).

DOUGLAS FAULKNER—Underwater photographs of marine life, thru 3/4. Overseas Press Club, 52 E. 41st (757-9255).

BERNARD J. FERNANDEZ—Photographs of the "silent majority," thru 2/28. New School, 66 W. 12th (741-5687).

JAMES FRIEDMAN—"Poland 1983"—color photographs of Auschwitz, Majdanek, Treblinka, thru 3/2. Urdang, 23 E. 74th (288-7004).

RALPH GIBSON—A series entitled, "Avenue Cover Works," 2/23-3/16. Castelli, 4 E. 77th (288-3202).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Photographs of the Lower East Side during the '40s and '50s, by Huberland, Leipzig, Lepkoff, Rosenblum; 2/22-3/24.

GEORGE HURRELL—Vintage photographs of Hollywood celebrities, thru 2/28. Dyansen, 11 E. 57th (489-7830).

LEDEL—168 Mercer (966-7659). "Cuba: A View from Inside, Photographs from 1959-1984," thru 2/24.

LIGHT—724 Fifth (582-6552). "Two's Company"—photographs of couples by Arbus, Brassai, Callahan, Frank, Penn, Sander, others; thru 3/2.

ROBERT MAHON—Large-scale photomontages from 1980-1984, including the 216-image portrait of John Cage, the Statue of Liberty, and the New York Public Library, thru 2/28. Twining, 568 Broadway (431-1830).

STEPHANIE MARCUS—Cibachrome prints of Alaska, thru 2/24. Belanthi, Court at Pacific, Brooklyn Heights (718-855-2769).

JOAN MOSS—Infrared images of women, thru 2/27. Manes, 177 Prince (505-5722).

PAGE—11 E. 57th (759-7999). Photographs by young European artists, including Dahn, Di Rosa, Oehlen, Weiss, others; 2/21-3/23.

MARK PERROTT—Portraits of tattooed people, 2/9-3/2. Harris, 383 W. Broadway (431-3600).

AUGUST SANDER/HELMAR LERSKI—Photographs of hands from his series, "The Organic & Inorganic Tools of Man," begun in the 1920's/Two series of portraits entitled, "Arabs and Jews," 1931-35, and "The Metamorphosis Through Light," 1936. Thru 2/23. Sander, 51 Greene (219-2200).

LAYLE SILBERT—Black-and-white photographs of writers, thru 3/2. Photographics Unlimited, 43 W. 22nd (255-9678).

LARRY SILVER—Photographs of "Muscle Beach" in the '50s, thru 2/24. I.C.P., Fifth Ave. at 94th (860-1777).

AARON SISKIND/AGUSTIN VICTOR CASA-SOLA—A retrospective spanning 1931-1981/Photographs taken in Mexico between 1900-1938. 2/22-3/24. I.C.P., 1130 Fifth (860-1777). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

PAUL SMITH—Photographs of Lower East Side landscapes caught between destruction and reconstruction, taken with a pinhole camera, thru 3/3. Greathouse, 337 E. 10th (460-0016).

STALEY-WISE—177 Prince (777-1590). Portraits of artists by Blumenfeld, Brassai, Dahl-Wolfe, Horst, Mapplethorpe, others; thru 3/2.

LOUIS STETTNER/CARL PERUTZ—Black-and-white photographs of street people, still lifes, taken in Paris and New York, from 1940-1983/Portraits of film stars. Thru 3/9. Neikrug Photographica, 224 E. 68th (288-7741).

BRIAN WOOD—Photographs with surreal imagery, thru 3/15. Pfeifer, 568 Broadway (226-2251).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. \$1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples... Asante: Kingdom of Gold; thru 3/17... Titian Ramsay Peale, 1799-1885; thru April.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/29.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 168th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1. Puerta del Caribe (Door to the Caribbean): Paintings by Jan D'Esopo; thru 3/20... The Artist Celebrates New York: Selections from the Metropolitan Museum of Art; thru 3/24.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Oriental Carpets from the McMullan Collection; thru 6/3... Francois Morellet: Systems; thru 3/17... Lee Krasner: Works on Paper; thru 2/25... Curator's Choice: Islam in Africa; 2/21-5/20.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, \$2; seniors & students \$1, free Tues after 5... Embellished Calendars; thru 2/24... Fabled Cloth: Batik from Java's North Coast; thru 4/28... Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21... Cut Paper; thru 5/12... The Four Continents; 2/19-5/12.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1 students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$3, students & seniors \$1.75. (Free Tues. 5-8). Modern Masters... Kandinsky in Paris: 1934-1944; thru 4/14... Collection Gallery: Ree Morton; thru 3/24... Frankenthaler: Works on Paper 1949-1984; 2/22-4/21.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. \$2.50, seniors and students \$1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring '85... The Jewish Heritage in American Folk Art; thru 3/15... The National Jewish Archive of Broadcasting—Television Moments 1948-1984; thru Summer '85... Sculpture Court: Menashe Kadishman; 2/25-6/30.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4; children & seniors \$2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31... The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... The Camera and the Photograph: Images in Light... Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10... Photographs from the Museum's Collections; thru 3/17... Man and the Horse; thru 9/1... The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1... Weavings from the Micronesian Islands; thru 5/8... The Age of Caravaggio; thru 4/14... Early German Drawings, 1400-1600; thru 4/21... The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2.50 suggested donation... Renaissance Artists: Letters and Documents; thru 2/24... Small Mischief; thru 2/24... Johann Sebastian Bach, 1685-1750; 2/19-5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$2; seniors and students \$1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern... Arc-

tic Art of the Eskimo... Native Tastes; thru 6/30... She is the Molder of Containers; 2/19-5/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. \$3; \$2 students; \$1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18... KTLA: West Coast Pioneer; thru 3/15.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... Cream of the Crop: The New Couture; thru 6/16... Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31... Games New Yorkers Play: A Salute to the New York Toy Fair; thru 4/14.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (928-0526). Wed.-Sun. 12-6. \$2.75; children & seniors \$1.50. In Perspective, permanent exhibition on the history and development of holography... Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. \$4.50; students \$3; seniors \$2. (Thurs. 5-9 pay as you wish). New West Wing... From the Gilman Collection: Photographs Preserved in Ink; thru 2/26.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$2, seniors and students \$1.50. Selections from the Permanent Collection... 160th Annual Exhibition; thru 3/9.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Fire-fighting on Parade: 1700-1865... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31... Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9... Literary Gifts; thru 5/31... Women of Courage; thru 2/28... New Acquisitions: Prints and Photographs; thru 5/17.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested... Hedda Sterne: Forty Years; thru 4/14... Susan Morningstar: Wall Constructions; thru 3/3.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. \$1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$3, seniors \$1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Third Dimension: Sculpture of the New York School; thru 3/3... Claire Zeisler: Fiber Sculptures; thru 3/10... Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. Whitney Museum at Philip Morris, 42nd at Park (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/23 at 2: Contemporary Art. On view from 2/16. East, 219 E. 67th St. (570-4141). 2/19 at 10 & 2: English and Continental Furniture, Sculpture, Decorative Objects and Rugs. On view from 2/15. 2/20 at 1: English, Continental and American Silver. On view from 2/16. 2/21 at 10 & 2: Fine Jewels. On view from 2/16.

DOYLE—175 E. 87th St. (427-2730). 2/20 at 10: Furniture and Decorations, including Paintings, Silver, Porcelain and Rugs. On view from 2/16.

PHILLIPS—406 E. 79th St. (570-4830). 2/20 at 2: Paintings, Sculpture, and Works on Paper. On view from 2/16.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 2/19 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 2/14. 2/19 at 10:15 & 2: English, Continental, and American Silver. On view from 2/14. 2/20 at 2: Sotheby's Arcade Auctions: Modern and Contemporary Paintings. On view from 2/15. 2/21 at 10:15 & 2: Impressionist and Modern Paintings, Drawings, and Sculpture. On view from 2/16. 2/22 at 2, 2/23 at 10:15 & 2: Art Nouveau and Art Deco. On view from 2/16.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, February 18

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Handel's Concerto in G for Oboe, Strings, and Continuo; Silverman's *Crepuscle*, in *Homage to Django Reinhardt*; Mozart's Quartet in F for Oboe and Strings, K. 370; Schubert's Quintet in A, "Trout." Alice Tully Hall at 7:30. \$15.

SERGIU LUCU, violinist. Bach's Partitas for Unaccompanied Baroque Violin, Nos. 3 and 2; the Sonata No. 2 in A. Merkin Concert Hall at 8. \$10; \$15 for tonight's and next Monday's program.

COLLABORATION—Two jazz trios made up of European and New York artists: saxophonist David S. Ware, bassist Peter Kowald, drummer Andrew Cyrille, reed artist Peter Brotzmann, bassist William Parker, drummer Pheeroan Akla. Carnegie Recital Hall at 8. \$8.

DAVID MOSS, others. New Jazz at the Public, 425 Lafayette St. (598-7150), at 8. \$10.

TOM PIERSON BIG BAND—Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9. \$5.

JAMES R. LAWSON, carillonist. Program for Washington's Birthday. Riverside Church, the Drive at 122nd St., at noon. Free.

Tuesday, February 19

THE BOSTON CAMERATA—"The Roots of American Music." Joel Cohen director. Merkin Concert Hall at 8. \$10.

NEW YORK PHILHARMONIC, Jiri Belohlavek conductor; pianist Jeffrey Kahane. Bartok's *Divertimento*; Beethoven's Piano Concerto No. 1; Dvorak's Symphony No. 7. Avery Fisher Hall at 7:30. \$6-\$30.

CONCORD STRING QUARTET, with cellist Sharon Robinson, pianist Stephanie Brown. Haydn's String Quartet in B, Op. 33, No. 1; Rochberg's Cello Quintet; Brahms's Piano Quintet in F, Op. 34. 92nd Street Y at 8. \$9.50-\$12.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 2/18.

OHIO STATE UNIVERSITY CONCERT BAND, Craig Kirchhoff conductor. Music by J. Strauss, Holst, Dahl, Schwanter, Grainger, Bernstein. Carnegie Hall at 8. \$9.

CAROL SMITH, soprano, with pianist Gavin Mole.

Works by Mozart, Schubert, Berg, Delius, Poulenc, Strauss. Carnegie Recital Hall at 8. \$7.

ARS ANTIQUA DE PARIS—Joseph Sage, counter-tenor, and lutenist Raymond Couste, Michel Sanvoisin on recorder. Music composed before the 18th century. St. Vincent de Paul Church, 123 W. 23rd St. (355-6100), at 8. \$12.

JUDITH DAVIDOFF, viola da gamba/**EUGENIA EARLE**, harpsichordist. Music of Bach. Faculty recital, at Teachers College, Columbia U., Milbank Chapel, Broadway at 120th St. (678-3199), at 7:30. Free.

AVRIL ALLARD, pianist. Music of Schumann, Barber. Trinity Church, Broadway and Wall St., at 12:45. Free.

MANHATTAN MARIMBA QUARTET—Music by Bach, Barber, Beethoven, Grossman, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$5.

RICHARD FORD, bass-trombonist. Music of Bordogni, Spillman, Mahler, Bach, others. Lincoln Center Library at 4. Free.

ARTHUR SIEGEL, composer-pianist/**SANDY STEWART**, singer. Theater music of Rodgers and Hart. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. \$6.

CCNY FACULTY STRING QUARTET—Shepard Hall, 134th St. and Convent Ave., at 2. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

ODYSSEY CHAMBER PLAYERS, with soprano Judith Bettina, composer Robert Starer. Music by Starer, Beethoven, Francaix, Reger. Brooklyn Music School Playhouse, 126 St. Felix St. (865-6817), at 8. \$7.

Wednesday, February 20

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor. Byrd's *Mass for Four Voices*; Greene's *Merrily We Sing Unto Thee*; Britten's *Hymn to St. Cecilia*. Alice Tully Hall at 7:30. \$18.

ANDRE WATTS, pianist. Works of Scarlatti, Beethoven, Chopin, Gershwin, Debussy, Liszt. Avery Fisher Hall at 8:30. \$15, stage seats only. Simulcast on WNET, Ch. 13, and WNCN-FM.

CONCORD STRING QUARTET—See 2/19.

GIORA FEIDMAN, clarinetist, with guitarist Jeff Israel, double-bassist Richard Sarpola, guitarist Manny Katz, harpist Susan Jolles. Music from the klezmer to the classics, with arrangements of Joplin, Villa-Lobos, others. Carnegie Hall at 8. \$10-\$17.50.

FLAVIO VARANI. Works of Beethoven, Liszt, Brahms, Poulenc, Ravel. Merkin Concert Hall at 8. \$7.50.

TAPELMUSIK—Music by American composers Billings, Cowell, Deak, and premieres of works by Bogatko and Glinksky. Carnegie Recital Hall at 8. \$6.

MARVIN ALLEN WOLFFTHAL, pianist. Works of Schubert, Carter, Griffes. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

KRISTIN SAMUELSON, soprano/**JEREMY SZABO**, oboist/**JOAN KRUEGER**, pianist. Chamber music by Bach, Rossini, Poulenc, Vaughan Williams, Eisler, Canteloube. Lincoln Center Library at 4. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

HUI-MEI LIN, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

BRAZILIAN EXPRESS, quintet, with Brazilian music. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

VALERIE NARANJO, marimbist/**EDWIN RODRIGUEZ**, percussionist, with Barry Olsen and Robert Teitelbaum. Traditional African music. Taller Latinoamericano, 19 W. 21st St. (255-7155), at 8. \$5.

Thursday, February 21

NEW YORK PHILHARMONIC, Kurt Masur conductor; soprano Arleen Auger, tenor Vinson Cole; the Westminster Choir. Handel's Second Coronation Anthem, "The King Shall Rejoice"; *Water Music Suite*; *Ode to St. Cecilia*. Avery Fisher Hall at 8. \$6-

\$30. Note: open rehearsal of this program Thurs. only, at 9:45 a.m.; \$3.

AMERICAN COMPOSERS ORCHESTRA, Gunther Schuller conductor; pianists Leo Smit, Vivian Fine; clarinetist Richard Stoltzman, soprano Christine Schadeberg. Haisaff's Piano Concerto; Lee's *Phantasia for Elvira Shatayev* (N.Y. premiere); Fine's *Poetic Fires (From the Greeks)* for Piano and Orchestra (world premiere); McKinley's *Concerto for B-flat Clarinet* (N.Y. premiere). Alice Tully Hall at 8. \$6-\$12.

AURORA, Baroque chamber ensemble. Works of Telemann, Zelenka, Castello. Merkin Concert Hall at 8. \$8.

MUNICH CHAMBER ORCHESTRA, with Young Uck Kim, violinist. M. Haydn's *Nocturno in F*; Mozart's Violin Concerto No. 5; Killmayer's *Fin'al Punto*; Mozart's Symphony No. 29. Metropolitan Museum at 8. \$12.

PAUL BADURA-SKODA, pianist/**DORA SCHWARZBERG**, violinist. Music by Bach. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6922), at 7:30. Free.

OH, LADY! LADY! Concert version of Jerome Kern-P.G. Wodehouse musical. John McGlinn conductor, with Paige O'Hara, David Garrison, Judy Kaye, Jeanne Lehman, Paula Laurence. Carnegie Recital Hall at 8:30. Also Fri. at 2, Sat. at 2 and 8:30, Sun. at 8:30. \$20.

THE TALKING BAND, with "Holding Patterns." Cooper Union, Third Ave. at 7th St. (254-6300), at 8. Free.

DONG-SUK KANG, violinist/**PASCAL DEVOYON**, pianist. Works by Poulenc, Debussy. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ASHMERE MUSIC GROUP—New works by Jeremy Beck. Christ and St. Stephen's Church, 120 W. 69th St. (772-1572), at 8:30. \$3.

MITCHELL KORN, 12-string-guitarist. Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

CATHERINE BURRELL, organist. Works of Bach, Franck, Dupre. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

BROOKLYN PHILHARMONIC, Lukas Foss conductor. Meet the Moderns: "Music Plus Visuals." Works by Murray, Schafer, Kagel, Moryl, Schnittke, Hunt, Glass. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. \$7.50.

EMILIO AND PAT CRUZ/RENE MCLEAN—"Plum," a poetry and performance piece. Alternative Museum, 17 White St. (966-4444), at 8. \$4.

DAVID OEL, pianist/**NAOKO TANAKA**, violinist/**MARCY ROSEN**, cellist/**ROBERT STALLMAN**, flutist. Bach's Trio Sonata in C, from *Musical Offering*; Prokofiev's Sonata, Op. 94; Mendelssohn's Piano Trio No. 2, Op. 66. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. \$8.

SCOTT BROWN, baritone/**ELIZABETH WRIGHT**, pianist. Student recital. CCNY Shepard Hall, Convent Ave. and 134th St., at 2. Free.

Friday, February 22

VICTORIA DE LOS ANGELES, soprano, with pianist Joseph Villa. Works by Spanish composers. Avery Fisher Hall at 8. \$9-\$17.50.

NEW YORK PHILHARMONIC—At 2. See 2/21.

NEW YORK POPS, Skitch Henderson conductor; vibraphonist Lionel Hampton, saxophonist Gerry Mulligan. Elgar's *Pomp and Circumstance March*; Smetana's *Die Moldau*; jazz selections, including "Flyin' Home." Carnegie Hall at 8. \$12-\$20.

ONE NIGHT WITH BLUE NOTE—Jazz concert with over 30 musicians, including Art Blakey, Stanley Jordan, Cecil Taylor, Bennie Wallace, Ron Carter, Herbie Hancock, Cecil McBee. Town Hall at 8. Benefit for Save the Children African Emergency Fund. \$25, \$30.

GARY KOSLOSKI, violinist, with pianist Robert Mayerovitch. Mozart, Brahms, Szymanowski, Bartok. Carnegie Recital Hall at 8. \$7.

OH, LADY! LADY!—At 2. See 2/21.

GUARNERI QUARTET, with violist Kim Kashkashian. Metropolitan Museum at 8. SRO.

MUSIC & DANCE

BROOKLYN PHILHARMONIC—See 2/21. Tonight at Cooper Union, Third Ave. at 7th St., at 8. \$7.50.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Raymond Wojcik conductor; contralto Lisa Monheit and composer Don Sebesky. Overture to Strauss's *Die Fledermaus*; Mahler's *Songs of a Wayfarer*; Sebesky's *Homage to Barber* (world premiere); Schumann's Symphony No. 4; Stravinsky's Suites Nos. 1 and 2 for Small Orchestra. Trinity School auditorium, Columbus Ave. and 91st St. (206-0438), at 8. \$8.

GALIMIR STRING QUARTET—Works of Mozart, Hindemith, Ravel. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

AMERICAN STRING QUARTET—Beethoven's Quartet Op. 18, No. 6; Bartok's Fifth Quartet; Dvorak's Quartet Op. 51. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

EDDIE THOMPSON, jazz pianist. New School, 66 W. 12th St. (741-5667), at 6. \$6.

CHILINGRIAN QUARTET—Khachaturian's Double Fugue (world premiere); Mirzoyan's Theme and Variations (N.Y. premiere); Mozart's Quartet in E-flat, K. 428; Beethoven's Quartet in F, Op. 18, No. 1. St. Var-tan Cathedral, 630 Second Ave., at 8. \$10.

TOM GOSLIN, classical guitarist. Church of the Cove-nant, 310 E. 42nd St., at 12:10. Free.

L.D. FRAZIER, composer-singer-pianist. The story of gospel music. At 7:30, "a warm-up session" for those who want to join in; concert at 8:15, followed by a question-answer time. New York Open Center, 83 Spring St. (219-2527). \$8.

BENNY POWELL'S "JAZZ STORIES"—Narration and music, with other artists. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. \$8.

DEBORAH THOMAS, vocalist. Lincoln Center Li-brary at 4. Free.

NEW YORK BRASS CONFERENCE—Scholarship-fund event, at the Roosevelt Hotel, Madison Ave. and 45th St. (661-9600). Thru Sun., seminars, concerts, ex-hibits, from 9 a.m. to evening. \$15 a day.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

KIRK LIGHTSEY, pianist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. \$4.

KEN PERLMAN—Traditional American music, on banjo and guitar. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, after 8:30 Fri. only), at 9:30. \$4.

Saturday, February 23

BRANDENBURG ENSEMBLE, Alexander Schneider conductor; soprano Benita Valente, organ-ist Anthony Newman. "Bach and Handel: The First 300 Years"—Handel program. Concerto Grosso Op. 6, No. 6; five arias; Organ Concerto in g; Concerto for Orchestra in C, "Alexanderfest." Alice Tully Hall at 8. \$16. Pre-concert recital at 7: Mr. Newman plays Handel and Bach.

NEW YORK PHILHARMONIC—See 2/21.

CALLIOPE, A RENAISSANCE BAND—Guest artists are tenor Frank Hoffmeister, lutenist Stanley Charkey. "Music for Maximilian"; works by Senfl, Hofhaimeir, others. Merkin Concert Hall at 8. \$6.50, \$8.

OH, LADY! LADY!—See 2/21. At 2 and 8:30.

DAVID GOLUB, pianist. Schumann, Schubert, Brahms, Chopin. 92nd Street Y at 8. \$7.50-\$10.

HANDEL SONATAS—Seven pairs of musicians play the harpsichord-flute works. St. Bartholomew's Church, Park Ave. at 51st St. (785-1616), at 1. Free.

KAREN ELDRED, soprano, with pianist Conrad Strasser. Works of Wagner, Strauss, Duparc, Car-penter. Liederkranz Club, 6 E. 87th St., at 8. \$3.

SELESHE DAMESSAE—Music of Ethiopia. Benefit for famine relief. Alternative Museum, 17 White St. (966-4444), at 8. \$10 contribution.

HUI-MEI LIN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CHERISH THE LADIES—Irish women traditional mu-sicians and dancers. Ethnic Folk Arts Center, 179 Varick St. (675-3741), at 8. \$5.

BENNY POWELL'S JAZZ STORIES—See 2/22.

JAMES R. LAWSON, carillonneur. Transcriptions of Handel's works, on the 300th anniversary of the com-poser's birth. Riverside Church, the Drive at 122nd St., at noon. Free.

NEW YORK BRASS CONFERENCE—See 2/22.

WAVERLY CONSORT—Music from the courts of Ren-aissance Europe. Brooklyn Academy of Music, 380

Lafayette Ave. (718-636-4100), at 8:30. \$8.50.

JERRY MARKOWITZ, singer-accordionist, with a band. Songs in English and Yiddish. Boro Park Y, 4912 14th Ave., Brooklyn (718-438-5921), at 8:45. \$6.50.

Sunday, February 24

CLAUDIO ARRAU, pianist. Works of Beethoven, Mo-zart, Schumann. Avery Fisher Hall at 3. \$10-\$20.

JEAN-PIERRE RAMPAL, flutist, with flutist-conduc-tor Ransom Sherman and Solisti New York. Handel's Flute Concerto in F, Concerto Grosso No. 7, *Watermu-sik* Suite No. 2; Bach's Flute Concerto in C, Sinfonia from Cantata No. 209, Brandenburg Concerto No. 4. Carnegie Hall at 8. \$12-\$22.50.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conductor; pianist Gustavo Romero. Works of Prokofiev, Sibelius, Kernis (world premiere). Carnegie Hall at 3. Free (581-5933).

FRANCES VERI/MICHAEL JAMANIS, duo-pia-nists, with soprano Andrea Matthews, mezzo-soprano Glenda Maurice, tenor Glenn Siebert, bass-baritone John Ostendorf. Works of Corigliano (world pre-miere), Bach, Mozart, Bizet, Brahms, Lutoslawski. Alice Tully Hall at 3. \$10, \$12.

HARMONIE WIND ENSEMBLE, Steven Richman conductor; pianist John Browning. "Ye Royale Fireworks Music," Handel's work in original instru-mentation; also Stravinsky's Concerto for Piano and Wind Instruments; works by Scarlatti, others by Han-del. Alice Tully Hall at 8. \$10, \$15.

JULIANA GONDEK, soprano (N.Y. recital debut), with pianist Peter Grunberg. Works by Rossini, Brahms, Berg, Rorem, Bernstein, others. Carnegie Recital Hall at 2. \$8.50.

THOMAS HOMSEY, clarinetist, with pianist Joan Krueger, and the Helios Quartet. Works of Schu-mann, Debussy, Weber, Mayer, Mozart. Merkin Con-cert Hall at 3. \$8.

STEPHEN RICHTER, clarinetist/GAIL CHER-NOSKY, pianist, with cellist Andrea Graffam. Works of Donizetti, Dahl, Milhaud, Debussy, Brahms. Merkin Concert Hall at 8. \$8.50.

DONG-SUK KANG, violinist/PASCAL DEVOYON, pianist. Sonatas by Poulenc, Ravel, Debussy, Lekeu. 92nd Street Y at 3. \$7.50-\$10.

BLOOMINGDALE CHAMBER ORCHESTRA, Mar-tin Rutishauser conductor. Beethoven's Symphony No. 4; Stravinsky's *Dumbarton Oaks* Concerto; other works. Trinity School auditorium, 101 W. 91st St. (663-6021), at 3. \$4.

RICHARD HOROWITZ/SUSSAN DEIHIM—New music. Alternative Museum, 17 White St. (966-4444), at 7. \$7.

SABRA TRIO (debut performance)—pianist Astrith Baltans, violinist Gabriel Palka, cellist David Shamban. Jewish and Israeli music, including two N.Y. pre-mieres. 92nd Street Y at 3. Free.

OH, LADY! LADY!—See 2/21. Today at 8:30.

DEBORAH HOFFMAN, harpist. Works of Handel, Hindemith, Faure, Spohr. Emanu-el Midtown Y, 344 E. 14th St. (674-7200), at 3. \$5.

LISA JOY SITJAR, pianist. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

KEITH ROMANO, countertenor. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with museum admission.

NESTOR CYBRIWSKY, cellist/THOMAS HRYN-KIW, pianist. Chamber works by Revutsky, Bar-vinsky, Chopin, Mozart. Ukrainian Institute of Amer-ica, 2 E. 79th St. (288-8660), at 3:30. Donation.

MANNESS RENAISSANCE LOUD BAND/BA-ROOUE ENSEMBLES. Early music. Mannes Col-lege, 150 W. 85th St. (580-0210), at 6:30. Free.

DAVID OEL, others. See 2/21. Today at 4.

NEW YORK BRASS CONFERENCE—See 2/22.

BRANDENBURG ENSEMBLE, Alexander Schneider conductor. Bach and Handel. Queens Col-lege Colden Center, L.I.E. and Kissena Blvd., Flush-ing (718-793-8080), at 2. \$10-\$13.

WAVERLY CONSORT—See 2/23. Today at 2.

NEW YORK POPS, Skitch Henderson conductor, with guest Lionel Hampton. Elgar's *Pomp and Circum-stance* March; Smetana's *Die Moldau*; jazz selections. Lehman Center for the Performing Arts, Bedford Park Blvd. Wwst, Bronx (960-8833), at 3. \$9-\$13.

STATEN ISLAND SYMPHONY—Virginia Bitar Lin-dle and Ann Plagianos soloists, and a women's chorus. Theme is "Fabulous Women." Haydn's Sym-phony No. 85; arias and duets from opera; Debussy's

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MUSIC & DANCE

Nocturnes; "Ride of the Valkyries" from Wagner's *Die Walkure*. Williamson Theater, College of S.I., Sunnyside campus (718-390-3426), at 3. \$8.

AEOLIAN CHAMBER PLAYERS—Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 3. Free.

ROGER HESS, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

CONCERTS IN CHURCHES—North/South Consonance, with mezzo-soprano Linda Eckard and the Hampshire String Quartet. Works by Hollister, Litchitz, Beeson. Christ and St. Stephen's, 120 W. 69th St., at 3. \$6. Pomerium Musices, Alexander Blachly director; Music Before 1800: "Il Giardino Bello: Music From the Time of Petrarch." Corpus Christi, 529 W. 121st St., at 3. \$7. Chamber music, Madison Avenue Presbyterian, 73rd St., at 4. \$5. Leonard Raver, organist. Music of Maxwell Davies, Bolcom (both N.Y. premieres), Robinson, Bach, Mendelssohn, Mozart, Vienne. Riverside, the Drive at 122nd St., at 2:30. Preceded at 2 by a carillon recital by James R. Lawson. Free. Orchestra of St. Luke's and the church choir; Handel's *Dixit Dominus* and works by Purcell. St. Bartholomew's, Park Ave. and 51st St., at 4. Offering. John Hirtner, organist. Music of Bach, Franck, Dupre. Cathedral of St. James, Jay and Tillary Sts., Brooklyn, at 3:15. Free. "Purification," a medieval music drama for the Feast of the Purification. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 7. Offering. Eleanor Clark, soprano, with pianist Margaret Singer. German lieder by Mendelssohn and Strauss, American songs by Gideon, Hundley. St. Michael's Hall, 225 W. 99th St., at 3. \$5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—\$13-\$70. 2/18 at 8: Puccini's *La Bohème*, Domingo conducting; with Malifano, Zschau, Lima, Schexnayder, Hartman, Cheek, Capecci. 2/19 at 8: Tchaikovsky's *Eugene Onegin*, Jarvi conducting; with Griffel, Nucci, Raitzin, Estes, I. Jones. 2/20 at 7: Wagner's *Lohengrin*, Levine conducting; with Tomowa-Sintow, Marton, Domingo, McIntyre, Macurdy, Ellis. 2/21 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with Bumbry, Merritt, Quivar, Estes, Williams, Baker, Hubbard. 2/22 at 6:30: Wagner's *Die Meistersinger*, Christof Perick (debut) conducting; with Mari Anne Haeggander (debut), Hofmann, Rendall, Weller, Nentwig, Howell. 2/23 at 2: *Eugene Onegin*; same as 2/19 (broadcast, WQXR). 2/23 at 8: *Porgy and Bess*; same as 2/21, except Veronica Tyler (debut) for Quivar, Robert Mosley (debut) for Estes, Bernard Thacker for Williams, Thompson for Baker.

Other

SEMELE, by Handel. Orchestra of St. Luke's, John Nelson conductor. Concert version, with Kathleen Battle, Marilyn Horne, Samuel Ramey, Rockwell Blake, others. Carnegie Hall, 2/23 at 7:30. \$18-\$50.

DON PASQUALE, by Donizetti. Opera Ensemble of New York production in English, Michael Recchiuti conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 2/20, 22, 27, 3/1 at 8; 2/24, 3/3 at 3. \$14.

POSTCARD FROM MOROCCO, by Argento. Juilliard American Opera Center, Lincoln Center (874-7515). 2/20, 22 at 8; 2/24 at 3. \$7, \$10.

RIGOLETTO, by Verdi. New York City Opera National Company, performance in Italian with projected subtitles. Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 2/23 at 8. \$10-\$15.

SOJOURNER, one-act jazz opera by Valerie Capers, based on the life of Sojourner Truth, on a double bill with Kevin Jeff's ballet "Movin'... An Underground Journey." Premieres of both works, by Opera Ebony, Aaron Davis Hall, Davis Center, CCNY, Convent Ave. and 134th St. (877-2110). 2/24 at 3. \$10, \$12.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 2/24: Gilbert and Sullivan's *Iolanthe*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. \$10-\$16.50.

LA GRAN SCENA OPERA COMPANY—Parodies of Boito's *Meisfotele*, *Carmen*, and Act II of *Tosca*. With Sylvia Bille (retired diva), Vera Galupe-Borsch (aka Ira Siff), Luis Russinyol, Philene Wannelle, Fodor Szedan, Francesco Folinari-Soave-Coglionni conductor. Town Hall, 2/23, 24 at 8. \$15-\$22.50.

LA PUMA OPERA WORKSHOP—2/22 at 7, Verdi's *Otello*, at Holy Name Auditorium, Amsterdam Ave., 96th-97th Sts. 2/24 at 2:30, Gounod's *Faust*, at

Blessed Sacrament Auditorium, 147 W. 70th (864-0712). Contribution.

ARIAS AND ENSEMBLES, by the Opera Preview Society. Donnell Library, 20 W. 53rd St. 2/23 at 2. Free.

Dance

New York City Ballet
At the New York State Theater

TO 2/24—\$4-\$36. Final week's programs: 2/19 at 8: *Eight Lines*, *The Cage*, *Taigane*, *Gounod Symphony*. 2/20 at 8: *Raymonda Variations*, *The Cage*, *Andantino*, *Chaconne*. 2/21 at 8: *Raymonda Variations*, *Piano Pieces*, *Stars and Stripes*. 2/22 at 8: *Allegro Brillante*, *Calcium Light Night*, *Chaconne*, *Stars and Stripes*. 2/23 at 2: *Piano Pieces*, *Eight Lines*, *Chaconne*. 2/23 at 8: *Allegro Brillante*, *Andantino*, *Eight Lines*, *The Concert*. 2/24 at 1: *Rossini Quartets*, *The Cage*, *Andantino*, *Stars and Stripes*. 2/24 at 7: *Gounod Symphony*, *Afternoon of a Faun*, *The Concert*, other short works. Benefit—\$11-\$46.

Pilobolus
At the Joyce Theater

THRU MARCH 3. Tues.-Sat. at 8; Sun. at 2 and 7:30. \$20. Program A—*Bonsai*, *Momix* or *Pseudopodia*, *Stabat Mater*, *Return to Maria La Baja*, *Day Two*: 2/21, 22, 24 eve., 26. Program B—*Ciona*, *Moonblind*, *Tarleton's Resurrection*, *What Grows in Huygen's Window*, *Ocellus*, *Day Two*: 2/23, 24 mat., 27, 3/1. Program C—*Mirage*, *Miniature* or *Pseudopodia*, *Can't Get Started*, *Elegy for the Moment*, *Solo from The Empty Suitor*, *Untitled*: 2/19, 20, 28, 3/2, 3.

Other

BASEL BALLET—2/19-24 at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 2/19 at 7, 2/23 at 2 and 8, 2/24 at 2: *Coppelia*. 2/20, 21, 22 at 8, *Pulcinella*, *Pierre Lunaire*, and *Fantasies*. Tues.-Th. and Sat. mat., \$8-\$20; Fri., Sat. eves. and Sun. mat., \$10-\$22.

BICYCLE SHOP DANCERS—"Cycle One," a full-evening work by Peg Hill, music by Gary Philo. *The Dance Space*, 357 Jay St., Brooklyn (718-852-1305). 2/20 at 8; \$5. Also at the Kings Bay YM-YWHA, 3495 Nostrand Ave., 2/24 at 2; free.

BROOKLYN DANCE CONSORTIUM—2/22 at 8: Beth Cachat Dance Co., Peg Hill, Brooklyn Dance Theater, Stephan Koplowitz, Mark Taylor & Friends, Stacey Temple, Morita Dance Co. 2/23 at 8: Michelle Berne, Dancing Turtle, Joan Erskine, Loi Kail, others. 2/24 at 5: Johanna Boyce and Co., Sally Charnow, Nina Stein White, others. YWCA of Brooklyn, 30 Third Ave., a block from BAM (718-625-3240). \$6.

CAROLYN LORD & COMPANY—Premiere of *Mass Transit*. St. Mark's Church, Second Ave. and 10th St. (924-7882). 2/21, 22, 23, 24 at 8. \$7.

DANCEMOBILE—Harlem Cultural Council program, 10th winter season, at Symphony Space, thru 3/3. 2/20 at 7:30: "God's Trombones," benefit, with poems of James Weldon Johnson and gospel music. 2/21 at 7:30: Nanette Bearden Contemporary Dance Theatre/Calabash Dance Co. 2/22 at 7:30: Rod Rodgers Dance Co./Cookie and Friends (tap tribute to John Bubbles). 2/23 at 7:30: Gallman's Dance Theatre/International African-American Ballet. 2/24 at 7:30: Brooklyn Dance Theatre/Magnificent Force. \$7.

FEBRUARY BLUES—Dances by Anne Hammel, Ann Rodiger, Regina Wray. Kiva, 309 Canal St. (673-0111). 2/22-24 at 8:30. \$5.

JUDITH HOOK DANCE COMPANY—Repertory works. Cunningham Studio, 55 Bethune St. (924-0077). 2/22 at 9, 2/23 at 8. \$6.

MICKEY McLAUGHLIN AND DANCERS—Ohio Theater, 66 Wooster St. (924-0077). 2/21-24 at 8. \$6.

RISA JAROSLOW AND DANCERS—"Fine Line," and other works. Emanu-el Midtown YM-YWHA. 344 E. 14th St. (673-2207). 2/24 at 8. \$7.

RIVERSIDE DANCE FESTIVAL—Joan Lombardi Dance Co. 2/20, 22 at 8; 2/24 at 2. New York City Jazz Co. (concert debut). 2/21 (a gala, \$25-\$40-6023), 23, 24 at 8. Riverside Church, the Drive at 122nd St. (864-2929). \$7.

STEPHANIE SKURA, experimental choreography. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/19, 26, 3/5 at 8. \$7.

TOUCHSTONE—"Smile Darnit!" and other works. Lincoln Center Library, 2/23 at 2:30. Free.

OTHER EVENTS

Happenings

LET THEM ENTERTAIN YOU—Some starry showbiz names will be among us in the next week. Rodney Dangerfield, for instance. He'll be looking for respect at Radio City Music Hall again, 2/22, 23 at 8. \$15, \$20. French mime artist Marcel Marceau comes to the boroughs: 2/21 at 8, at the Lehman Center for the Performing Arts, Bedford Park Blvd. West, in the Bronx, and 2/24 at 2, at the Brooklyn C. for the P.A., Brooklyn College, Flatbush and Nostrand Aves. On both programs he'll do some of his Bip pieces and lots of the "style" sketches. Tickets in Brooklyn are \$10-\$16, in the Bronx \$11-\$15. A rare performance of Paddy Chayefsky's Bible-inspired play "Gideon" is on tap at the Hebrew Union College Brookdale Center, 1 W. 4th St. (674-5300), 2/24 at 3. Admission's free, and the Penguin Players are the actors. Avant-Garde-Arama pops up at P.S. 122 every so often—"a multimedia mini-festival" of theater, music, dance, film, performance. Dates are 2/22, 23 at 9, at 150 First Ave. at 9th St. (477-5288), and each program costs \$6. The lineups of entertainers, two different shows, are prodigious, most of them regulars in 122's regular season.

CRAFTS, ARTS, ANTIQUES, AND OTHER BROWSERS' FINDS—An exhibition and demonstrations of crafts continue in the gallery of the Crafts Students League of the YWCA, Lexington Ave. at 53rd St., thru 2/22, noon-5. Called "Hands On!" the show offers work by members of the Elder Craftsmen and includes lace, dolls, stitchery, and more. The Museum of the American Indian, Broadway at 155th St., is currently presenting Native American artists demonstrating and talking about their skills and crafts. 2/19-22, Tammy Tarbell, a Mohawk potter, will be on hand with her work, as part of the museum "So the Spirit Flows" project. The International Antiques Show continues at Madison Square Garden 2/18, 19, noon-7 Mon., to 6 Tues. \$5. The community-popular Life Cafe in the East Village will benefit from an auction of works by well-known artists of the neighborhood. Date is 2/24 at 5, at 8BC, 337 E. 8th St. Viewing is also at the Life Cafe itself, Ave. B and 10th St., 2/20, 7-9. Other previews, 2/23, 2-6; 2/24, 2-5. Records are IT at two sales this weekend: The Records Flea Market, 253 W. 72nd St., 2nd floor, 2/23, 24, 11 a.m.-4; free. The Record Collectors Show, Skyline Motor Inn, Tenth Ave. at 50th St., 2/23, 10-5; \$2. Have fun, all you disc-folks.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). \$4.25; children under 12, \$2.50.

SOME FEBRUARY HIGHLIGHTS—Making Brownstones Bloom is an annual event at the Brooklyn Botanic Garden, 1000 Washington Ave.; this year 2/24, 10-3:30 (718-622-4433). Free. You'll learn about planting brownstone landscaping, care of city plants, how to transplant, and much more, in seminar groups and at lectures. Tours of the Garden too, and you can buy lunch or take your own—make it a day. There's to be a Black Arts Festival out at Snug Harbor, S.I. (718-448-2500), 2/23, 1-5 (free) and 7:30-11 (\$10 donation). Gospel music, poetry, drama, displays of art and artifacts (the latter continue on Sun., 1-5). The American Museum of Natural History's Black History Month celebration continues with a musical weekend, 2/23, 24. Note the 23rd: Ken Hall, Inner Circle All-Stars, Jann Parker, in a tribute to Sarah Vaughan. At 2 and 4, but be early, as free tickets go on sale at 12:15. Help the Chinese community celebrate the New Year 4683, at a festival of Chinese music and dance, 2/24 at 2, at Dr. Sun Yat Sen School, 100 Hester St. (964-7903). \$7, or \$5 in advance.

Tours

SOHO ARTISTS—Visit with the Floating Gallery (254-3690), 2/23 at 1; \$12. Phone for meeting place.

THE INDIANS OF INWOOD—Susan Wolf tells you about the early inhabitants of the area. 2/24 at 1, meet her at the flagpole, near the Isham St. entrance to Inwood Hill Park. \$1.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 2/18 at 5:45, visit to Christies East auction galleries. \$11. 2/24 at 11 a.m., a walking tour of midtown, with a view to the new residential skyscrapers; \$10. 2/24 at 1, Artist's Hospitality Tour to studios of SoHo artists Susan Anker, Stewart Hitch, Betty Thompkin; \$13. 2/24 at 11 a.m., a Some Illustrious Women lecture tour, visit to author Gloria Naylor, and brunch at Sylvia's restaurant; \$17.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Botanical Safari to look for signs of the spring thaw, 2/23 at 10 a.m. \$1. A walk in the Wetlands, each Sun. at 1; \$1. Woodlands walks first and third Weds. at 10 a.m.; \$1. Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, \$2. Clay Pit Ponds State Park Preserve, Charleston, S.I. 2/24 at 1, a winter nature walk; free (718-967-1976).

URBAN PARK RANGERS—Tours and workshops; free unless noted. Bronx: 2/23 at 1, an archaeological adventure in Van Cortlandt Park; meet at the Visitors' Center, 242nd St. and Broadway (548-7880). 2/24, meet at the Crotona Boathouse (589-0096) at 1, for a session in how to attract winter birds. Brooklyn (718-856-4210): 2/24 at 8 a.m., meet at Burnett St. and Ave. U, for a Marine Park birdwalk along the shore and dunes; dress warmly. Manhattan (379-3091): 2/23 at 2, meet at Castle Clinton, near Battery Park, for a historical look at the area around the tip of the island. 2/24 at 2, meet at Central Park's Belvedere Castle, 79th St. south of the Great Lawn, for a look at the park through the eyes of Leonardo Da Vinci. Queens (718-699-4204): 2/23 at 11 a.m., meet at 210th St. and 73rd Ave., with your own ski equipment, for a "guided glide" in Cunningham Park. Staten Island (718-442-1304): 2/23 at 11 a.m., meet at Barclay Ave. and Tallman St., for a two-hour hike in Blue Heron Pond Park.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 2/18 at 1, meet on steps of old Custom House, Bowling Green, for a George Washington's Birthday tour of the financial district, Frances Tavern, and more. (718-204-1112), \$3.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: A nature walk in the Planting Fields Arboretum, Oyster Bay, L.I., in an area of historic houses. 2/24, meet at 8 a.m. at L.I.R.R. information booth, Penn Station, Manhattan. \$1, plus \$7.50 train fare, \$1 admission (924-7486).

Sports

TRACK AND FIELD—USA/Mobil Championships. A Grand Prix meet, with competition in all major events. Madison Square Garden (564-4400). 2/22 at 6:30. \$8-\$20.

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). \$15-\$24. 2/19 at 8:05, vs. Calgary. 2/21 at 8:05, vs. Winnipeg. 2/23 at 5:05, vs. Boston. Rangers, at Madison Square Garden (564-4400). \$8-\$19. 2/21 at 7:30, vs. Hartford. 2/25 at 7:30, vs. Winnipeg.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). \$8-\$16. 2/19 at 7:30, vs. Milwaukee. 2/24 at noon, vs. L.A. Lakers.

COLLEGE BASKETBALL—2/20 at 7, Manhattan vs. Iona; at 9, Notre Dame vs. Fordham. Madison Square Garden (564-4400). \$8-\$12.50.

WRESTLING—Pro matches. Madison Square Garden (564-4400), 2/18 at 8. \$7-\$12.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. \$2, \$5. Featured races: 2/18, the Sporting Plate. 2/23, the Correction. 2/24, the Level Best.

Children

THE MUPPET SHOW—Kermit, Miss Piggy, and all the rest of Jim Henson's (sometimes) merry troupe.

There's a show-within-a-show format—anything goes. Madison Square Garden Felt Forum (564-4400). Thru 3/3: 2/23, 3/2 at 11 a.m., 2:30, 7:30; 2/24, 3/3 at 1 and 4:30; 2/18, 20, 21 at 11 a.m. and 2:30; 2/22, 3/1 at 2:30, 7:30. \$7.50, \$9.50.

MUSIC AROUND THE WORLD—Andy and Dorothy Wasserman play seashells and other instruments, to bring you songs and dance from Africa, Asia, North and South America. Third Street Music School Settlement, 235 E. 11th St. (777-3240), 2/24 at 1:30 and 3:30. \$2, adults \$4.

KIDS' FUN FAIR—There'll be games and music, crafts and food, and activities like face-painting. Also a rummage sale. Union Theological Seminary Refectory, Broadway at 120th St. (663-5930). 2/23, 11 a.m.-3. \$1. Proceeds benefit the Day Care Center of the Seminary.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). \$2.50.

L'HEURE DU CONTE—Story hour in French, for ages 3-6. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100), at 4. \$1.

VISHNU WOOD AND SAFARI EAST—Jazz from around the world, concert with a slide show. Triplex, at Borough of Manhattan Community College, 199 Chambers St. (618-1900). 2/23 at 1. \$2.50.

RUMPELSTILTZKIN—A Maximillion Productions musical. Martin Theater, Dalton School, 108 E. 89th St. (722-5160, school hours). 2/23 at 2. \$4.

PAPER BAG PLAYERS—Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 2/23, 24, 3/2, 3 at 2, "I Won't Take a Bath." 3/9, 10, 16, 17 at 2, "Everybody, Everybody." \$5.

HANSEL AND GRETEL—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346). 2/19, 20, 21, 25, 26, 27, 28 at 10:30 a.m. and 1 p.m.; 2/22 at 10:30 only. Special matinee: 2/23 at 2. \$3.50.

JABBERWOCKY—Pickwick Puppet Theatre show, at Queens College Colder Auditorium, L.I.E. and Kissena Blvd., Flushing (number), 2/23 at 11 a.m. and 2. \$3, \$4.

RUMPELSTILTZKIN—The Puppetworks marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (718-638-5217). 2/18, then Sun. thru 3/31, at 2. \$3.50.

STARBLAST, an intergalactic adventure by Westbury Music Fair Children's Musical Theatre, Barry Harman director-author-composer. Brush Hollow Rd., Westbury, L.I. (516-333-0533). 2/19 at 11 a.m. and 2. \$3.95.

HOW THE WORLD GOT WISDOM—Original adaptation of African folk tales and songs. On Stage, Children, at the Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/23 at 1 and 3:30. \$3, adults \$4.

PARENT-TOT NATURE PROGRAM—Indoor and outdoor activities for 3-4 year-olds—art projects, gardening, stories, more. Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). 2/25, 3/11, at 10:30 a.m. Free pre-registration necessary.

CIRCUS CAPERS—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 3/10. \$2.50.

LANGUAGE OF JOY—Mae Jackson with a poetry workshop. Hamilton Grange Public Library, 503 W. 145th St. (926-2147), 2/21 at 3:30. Free.

TALES OF CHELM, an original show about a "mad-cap" village. New Theater, 62 E. 4th St. (972-0672). Sun. at 2, thru 3/24. \$4.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. \$10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. \$3.50; adults, \$4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. \$5, \$7.50 adults.

EYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. Also 2/24, 1 West Side,

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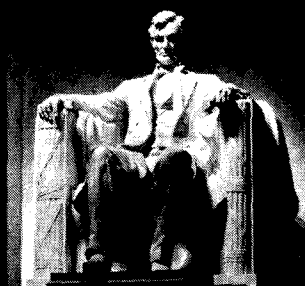
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OTHER EVENTS

2:30 East Side, Gilbert Coker will salute Black History Month with special stories. Free.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. \$4, adults \$7.

MICHAEL TAUBENSLAG PRODUCTIONS—2/24: At 1, "Peter Pan Meets the Wicked Wizard"; at 2:30, "Alice in Wonderland." Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/23 at 1:30, A Puppet Sampler. \$2.50. . . At 2:40, Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. \$1. \$3.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. \$2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). \$4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theatre, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. \$4, adults \$5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). \$3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. \$4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 2/22 at 11 a.m. and 1; 2/23 at 11 and 2: ventriloquist Dan Richard in "The Captain Dan and Conrad Show." \$3.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; \$5 cover, 2-drink minimum. . . Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. \$5 minimum, \$3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 2/23 at 1, Sir Armordere shows you how to make a helmet and design a coat-of-arms. Free, but must reserve. 2/24 at 2, "Romancing the Stones," harpist Janet Paulus plays romantic songs. Free.

SPECIAL EXHIBITS—"Games New Yorkers Play," rare and antique board games from the 19th century to the present. Museum of the City of New York, Fifth Ave. and 103rd St. Thru 4/14. . . "Small Mischief: Evil Doings and Odd Disasters in Early Children's Books"; thru 2/24, at the Pierpont Morgan Library, 29 E. 36th St. Illustrations, prints, etc.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Also: Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 2/23, 24: Color and Sounds. Evening gallery talks, Tues. at 7; 2/19: Louis XIV and Versailles. Free with museum admission. Full schedules available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends \$3, adults \$2; weekdays, \$2 and \$1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . . "Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. \$1. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks" . . . Fri. at 1:30, storytelling for 3-5-year-olds. 2/18 at 1:30 and 3:30: school-holiday program, with Maggie Whalen and the Maggie Puppets in "Moccasin Stew." 2/23 at 1:30, learn to make Raving Raven Rattlers, and learn about Indians of the northwest coast. 2/24 at 1:30, the Akyene Baako African Drum Ensemble, West African percussion music, with dance. Free with museum admission.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family; 2/24: life-size portraits, with tempera paints. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à la Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. (M) AE, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. (M) AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri.

11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenoblaise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Casual. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. (M) AE.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortiglioni in bella vista, alga ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: mousse of smoked salmon with cream of horseradish, stuffed crayfish with Armagnac, cassole of chicken, veal scaloppine and sweetbreads with fennel and thyme. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties for 50-150. Closed Sun. (M) AE, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempura, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily, full buffet. Res. sug. L Mon.-Fri. 11-3. Buffet Br Sun. noon-6. D Mon.-Sat. 5-11. Private parties. Ent. (M) AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. (I) AE.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3. Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. (E) No Credit Cards.

BLANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLIE MA—47-49 Seventh Ave. South, bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. (I) AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

RESTAURANT DIRECTORY

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30. Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30. Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. (M) AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leaks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-11. Fri.-Sat. to 2, Sun. to 11. Private parties for 35. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta Ln., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese. Res. sug. Open Mon., Wed.-Sun. noon-11 p.m. Closed Tues. (M) AE, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30. Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11. Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9. Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE, DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartlette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper purees. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. American-Regional. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassadeur a la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11. Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. 6:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malagueña. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSE—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30. Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

IL GALLETO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. 4-9:30. Private parties for 25. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JOLSON'S—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanette, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3.

(M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte CAFE de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal pailard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3. Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf szechuan, szechuan and human taste. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. from 12:30. Private parties 4-30. Free D parking from 5. (I-M) AE, CB, DC, MC, V.

HATSUHAN PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also 17 East 48th St., 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscano. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (M) AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: U.S.A. prime steak. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4399. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croûte, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffe ravioli, confit of duck, strudel of crab-meat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. (I-M) AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp long Island duckling, scalloped breast of chicken with taragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tee Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinières, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. (M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-Amercian. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9. Tues-Thurs. to 11. Fri-Sat. to 11:30. Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon-Sat. 11:30-3:30. D Mon-Thurs. 4-11:45. Fri-Sat. to 12:45. Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon-Fri. noon-4. D Mon-Thurs. 4-11. Fri-Sat. to midnight. Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon-Sat. 5:30-11:30. Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., (7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues-Sun. (I-M) AE, CB, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon-Fri. 11:30-3. D Mon-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon-Sat. 7-10:30. Br Sun. 10-3. L Mon-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon-Fri. 11:30-3. D Mon-Sat. 5-10. Sun. from 4. Br Sat. 11-3. Sun. from noon. S Mon-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon-Fri. noon-2:30. D Mon-Thurs. 5-10:30. Fri-Sat. to 11. Closed Sun. (I-M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon-Thurs. 5:30-11. Fri-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon-Fri. noon-11 p.m., Sat-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon-Fri. 11:30-4. D daily to 4 a.m. Br Sat-Sun. 11:30-4. (I-M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chaterelles. Res. sug. L daily noon-3. D Mon-Sat. 5-11. Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon-Sat. noon-3. D Mon-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast

steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. (M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon-Sat. 11:30-4. D Sun-Thurs. 4-midnight, Fri-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignon. Res. sug. Open Sun-Thurs. 11:30 a.m.-11:30 p.m., Fri-Sat. to midnight. Br Sat-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon-Fri. noon-3. D Mon-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon-Sat. noon-3. D Mon-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also La Veranda—60 E. 54th St., 758-5560. (M) AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon-Sat. noon-3. D Mon-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. (I-M) AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon-Fri. noon-2:30. D Mon-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues-Thurs., Sun. noon-10:45. Fri-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon-Fri. from 4, Sat. from 3, Sun. from noon. D Sun-Mon. 5-10 (open til midnight), Tues-Sat. to 11:30 (open til 1 a.m., Fri-Sat. til 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues-Thurs. 7-1 a.m., Fri-Sat. 8-2 a.m., Sun. 6-midnight. Music change after 7. (M) Rainbow Grill: Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon-Thurs. 7-midnight, Fri-Sat. to 12:30. Shows Mon-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon-Fri. noon-2:30. D Mon-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon-Sat. 11:30-3. D Mon-Fri. 5-midnight, Sat. to 1. Ent. Tues-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe—240 Columbus Ave. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues-Fri. noon-3. D Tues-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 5:30-10:30. Fri-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon-Sat. noon-2:30. D Mon-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet. 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon-Fri. 11:30-3. Br Sat-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon-Sat. 11-3. D Mon-Thurs. 5:30-7:30. High tea Mon-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon-Fri. noon-midnight, Sat-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon-Fri. 7:30-9:45. L Mon-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11. Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat. to 2 a.m., Sun. 11 a.m. - midnight. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11. Fri.-Sat. to 11:30. Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30. Sun. 4-11. (M) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de patates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. Carlyle Restaurant: French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) AE, CB, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pan-sotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. (M) AE.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

FU'S—1395 Second Ave., bet. 72nd-73rd Sts., 517-9670. Casual. Cantonese-Hunan. Spcls: Peking duck, Fu's seafood royal, crispy orange beef. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-4. D daily 4-midnight. Pre-theater D 5-6:30. Private parties for 50. (I-M) AE, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots à la façon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LES FLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre: Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingembre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-

4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

TRUFFLES—696 Madison Ave., at 62nd St., 838-3725. Casual. Continental. Spcls: pate, steak au poivre, fresh fish. Res. sug. L daily 11:30-4. D daily 5-2. Br Sun. 12-4. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. (I) AE, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. Conservatory: Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. (I) AE, DC, MC, V.

SEAWALKERS—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpiniello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood. Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (M) AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC, V.

MICHAEL'S—2929 Ave. R., 998-7851/339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. (M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Mon.-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

TELEVISION

Daytime, Feb. 20-22 and 25-26

2 WCBS
 212-975-4321
3 WNBC
 212-664-4444
5 WNEW
 212-535-1000
7 WABC
 212-887-7777
9 WOR
 212-764-7000
11 WPIX
 212-949-1100
13 WNET
 212-560-2000
21 WLIW
 516-454-8866
31 WNYC
 212-669-7800
33 HOME BOX OFFICE
 212-484-1100
35 UPTOWN
 212-942-7200
37 SHOWTIME
 212-708-1600
39 WOMETCO (WHT)
 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
3 Today in New York
5 New Zoo Revue
7 World News This Morning
9 Civic Programming
11 Thu/David Copperfield
 Fri/Movie: Woodplum
 Mon/Dot the Kangaroo
13 Thu/Movie: The Brass Ring
 6:30
2 2 News
3 Groovie Ghoulies (except Fri)
 Fri/Bullwinkle
5 Jimmy Swaggart
7 Great Space Coaster
9 Wed/Dot the Kangaroo
 Thu/Tucker and the Horse Thief
11 Wed/A Tale of Four Wishes

Fri/The Righteous Apples
 7:00
2 Morning News
3 Today
5 Bugs and Porky
7 Good Morning America
9 700 Club
11 Pink Panther
13 Fri/A Tale of Four Wishes
 Mon/The Hasty Heart
 7:30
2 Fat Albert
3 Scooby Doo
5 Thu/Movie: Timerider
7 Fri/Movie: Tough Enough
 Mon/Movie: Hammett
 Tue/The Berenstain Bears' Comic Valentine
9 Wed/The Amazing Mr. Blunden
 Thu/Movie: Tom Sawyer
 Tue/Movie: The Black Stallion Returns

8:00
2 Woody Woodpecker
3 Civic Programming
5 Voltron
7 Wed/Fraggle Rock
 Fri/Movie: Metalstorm
 Thu/Movie: Clash of the Titans
 8:30
2 Flintstones
3 Straight Talk
5 Superfriends
7 Wed/Movie: Crackers

9:00
2 All New Let's Make a Deal
3 Donahue
5 I Love Lucy
7 Morning Show
9 Happy Days
11 Thu/Tucker and the Horse Thief
13 Wed/Movie: Touched Thu/Movie: Of Unknown Origin
 Fri/Movie: Experience Preferred... but Not Essential
 Mon/Movie: Lassiter
 Tue/Movie: Terms of Endearment
 9:30
2 Anything for Money
3 Carol Burnett
5 News
7 Laverne & Shirley

11 Fri/Video Jukebox Mon/Braingames
 Tue/Not Necessarily the News
13 Wed/Movie: Beau Brummel
 Tue/Movie: Smilin' Through
 10:00
2 \$25,000 Pyramid
3 Time Machine
5 Welcome Back, Kotter
7 Romper Room
9 Odd Couple
11 Wed/Movie: Metalstorm
 Thu/Movie: Hammett
 Fri/Bill Cosby
 Mon/Willie Nelson's Texas Bash
 Tue/Movie: Kidco
13 Thu/Movie: Beyond the Forest
 Fri/Movie: Ask Any Girl
 Mon/Movie: The Outriders

10:30
2 Press Your Luck
3 Sale of the Century
5 All in the Family
7 Comedy Take
9 Family

11:00
2 Price Is Right
3 Wheel of Fortune
5 The Waltons
7 Trivia Trap
9 Bewitched
11 Mon/Movie: South Pacific
13 Wed/Movie: Purple Haze
 Thu/Movie: Yentl
 Fri/Movie: Exposed
 Mon/Movie: Baby, It's You

11:15
13 Tue/Movie: 48 Hrs.
 11:30
2 Scrabble
3 Family Feud
5 I Dream of Jeannie
7 Best Talk in Town
9 Wed/Movie: C.H.O.M.P.S.
11 Wed/Movie: Max Dugan Returns
 Mon/Movie: Airplane II: The Sequel
 Tue/Movie: Terms of Endearment

12 NOON
2 Body Language
3 Super Password
5 Midday
7 Ryan's Hope
9 11 News
11 Thu/Braingames
 Fri/Movie: The Buddy System
 Tue/Coming Attractions
13 Thu/Shirley MacLaine
 Fri/The Young Landlords

12:30
2 Young and the Restless
3 Search for Tomorrow
5 Loving
7 Wed/Movie: The Road to Hong Kong (1962). Bob Hope, Bing Crosby, Dorothy Lamour.
 Thu/Movie: The Bravados (1958). Gregory Peck, Joan Collins.
 Fri/Movie: Rally 'Round the Flag, Boys! (1959). Paul Newman, Joanne Woodward.
 Mon/Movie: Madame X (1966). Lana Turner, John Forsythe.
 Tue/Movie: Gaby (1956). Leslie Caron, Sir Cedric Hardwicke.
13 Thu/Movie: Second Thoughts
 Tue/Movie: Tough Enough

1:00
2 Days of Our Lives
3 Hour Magazine
5 All My Children
7 Alive and Well
9 Wed/Movie: Tough Enough
11 Mon/Movie: Funny Lady
13 Wed/Movie: The Lonely Guy
 Fri/Movie: Stryker
 Mon/Movie: Heatwave
 Tue/Movie: Of Unknown Origin

1:15
13 Thu/Movie: Exposed
 1:30
2 As the World Turns
3 Mon/Movie: Crackers
5 Wed/Movie: Terms of Endearment
 2:00
2 Another World
3 News Headlines

7 One Life to Live
9 Joker's Wild
11 Fri/Movie: WarGames
13 Thu/Movie: Smilin' Through
 Fri/Movie: The Day They Robbed the Bank of England
 Tue/The Amazing Mr. Blunden
 2:15
2 Popeye
 2:30
2 Capitol
3 Tic Tac Dough
5 Tom and Jerry
7 Thu/Day to Day Affairs
 Tue/Movie: Metalstorm

3:00
2 Guiding Light
3 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Dating Game
11 Superfriends
13 Wed/Willie Nelson's Texas Bash
 Mon/Movie: Hammett
15 Wed/Movie: Touched Thu/Movie: Of Unknown Origin
 Fri/Movie: Experience Preferred... but Not Essential
 Mon/Movie: Lassiter
 Tue/Movie: Terms of Endearment

3:30
2 Plastic Man
3 Newlywed Game
5 Heathcliff
7 Thu/Movie: Timerider
9 Mon/The Valentine's Day That Almost Wasn't
 4:00
2 Rockford Files
3 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
9 Wed/Movie: Hell Night (1981). Linda Blair, Vincent Van Patten.
 Thu/Movie: Just Before Dawn (1982). George Kennedy, Mike Kellin.
 Fri/Movie: The Devil's Rain (1975). Ernest Borgnine, Ida Lupino.
 Mon/Movie: Meatballs (1979). Bill Murray, Harvey Atkin.
 Tue/Movie: Americathon (1979). John

4:30
2 3-2-1 Contact (cc)
3 Wed/Fraggle Rock
 Fri/Movie: South Pacific
5 Thu/Movie: Kidco
7 Thu/Movie: Funny Lady
 Mon/Rock of the '80s: Lou Reed and Chaka Khan

Ritter, Harvey Korman.
11 Voltron
13 Sesame Street (cc)
15 Wed/Dot and the Kangaroo
 Fri/Video Jukebox
 Tue/The Berenstain Bears' Comic Valentine
17 Wed/Movie: The Black Stallion Returns
 Thu/Movie: The Brass Ring
 Fri/The Righteous Apples
 Mon/Dusty
 Tue/The Return of the King
 4:30
1 People's Court
2 Brady Bunch
3 New \$100,000 Name That Tune
5 Happy Days
7 Fri/Fraggle Rock
 Tue/Tucker and the Horse Thief
9 Fri/The Valentine's Day That Almost Wasn't

5:00
2 2 News
3 Dukes of Hazzard
5 Little House on the Prairie
7 Mister Rogers' Neighborhood
9 Thu/David Copperfield
 Fri/The Berenstain Bears' Comic Valentine
 Mon/The Year of the Gentle Tiger
11 Fri/A Tale of Four Wishes
13 Wed/Movie: Kidco
 Thu/Movie: The Adventures of Young Robin Hood
 Fri/Movie: Enchanted Journey
 Mon/Movie: The Brass Ring

5:15
13 Tue/Movie: Kidco
 5:30
2 3-2-1 Contact (cc)
3 Wed/Fraggle Rock
 Fri/Movie: South Pacific
5 Thu/Movie: Kidco
7 Thu/Movie: Funny Lady
 Mon/Rock of the '80s: Lou Reed and Chaka Khan

Evening, Feb. 20-22 and 25-26

Wed., Feb. 20

6:00
2 2 News
3 Three's Company
5 Hart to Hart
7 Benson
9 New Jersey Nightly News
11 Lap Quilting With Georgia Bonesteel
13 European Journal

11 Movie: Crackers
13 The Amazing Mr. Blunden
 6:30
2 One Day at a Time
3 Barney Miller
5 Nightly Business Report
7 Magic of Oil Painting
9 News From City Hall
11 City Comment

7:00
2 2 News
3 M*A*S*H
5 Dallas
7 Jeffersons
9 MacNeil/Lehrer NewsHour
11 Doctor Who
13 Working Women
15 Movie: Purple Haze
 7:30
2 Wheel of Fortune
3 Family Feud

5 All in the Family
7 Entertainment Tonight
9 News
11 Long Island Report
13 Ski Week
15 Video Jukebox
 8:00
2 Charles in Charge
3 Highway to Heaven
5 PM Magazine
7 Fall Guy (cc)
9 News
11 Movie: The Deer

Hunter (1978). Robert De Niro, Meryl Streep, John Cazale, Christopher Walken. Depicts the terrible effects the Vietnam War has on three American soldiers and the repercussions at home on their families and friends. Part 2.
13 Mark Russell Comedy Special
15 All Creatures Great

and Small
11 Eye on Dance
13 Movie: Metalstorm
15 Movie: Shoot the Piano Player
17 Movie: Max Dugan Returns
 8:30
2 E/R
3 Rituals
5 Sale of the Century
7 Looking East

9:00
TV Movie: Murder With Mirrors. Helen Hayes, Bette Davis, John Mills. Ms. Hayes stars as Agatha Christie's sleuth Jane Marple.
Facts of Life
Merv Griffin
Dynasty (cc)
Jacques Cousteau's Amazon
Great Performances—Live From Lincoln Center
Sweet Sixteen
Lawrence of Arabia: The Master Illusionist
Movie: Manhattan

9:30
Sara
Butterflies
Willie Nelson's Texas Bash

10:00
St. Elsewhere
News
Hotel (cc)
The Bounder
Videoville
Movie: Watership Down
Movie: The Last Fight

10:30
News
The Precious Legacy
Only When I Laugh
Not Necessarily the News

11:00
News
Taxi
Phil Silvers
Odd Couple
MacNeil/Lehrer NewsHour
Nightly Business Report
Movie: Blame It on Rio
Movie: Touch Me in the Morning

11:30
Magnum, P.I.
Tonight
Charlie's Angels
Nightline
Burns and Allen
Honeymooners
Latenight America
Movie: Terms of Endearment

12 MIDNIGHT
Eye on Hollywood
Best of Saturday Night Live
Star Trek
Austin City Limits
Movie: The River Niger

12:30
TV Movie: The Girls in the Office. Susan St. James, Barbara Eden.
David Letterman
Starsky and Hutch
Entertainment Tonight
Movie: The Lonely Guy

12:45
Movie: D.C. Cab

1:00
Movie: Yankee Pasha (1954). Jeff Chandler, Rhonda Fleming. When a frontiersman learns that the girl he loves has been held captive by pirates, he becomes a marksmanship instructor for the Sultan's army in Morocco in order to find her.
The Saint
One Step Beyond

1:30
News
Hogan's Heroes
News

1:45
Gallagher: The Maddest
News
Sally Jesse Raphael
Movie: Born Yesterday (1950). Judy Holliday, William Holden, Broderick Crawford. Wealthy junk dealer hires writer to instruct his girlfriend on etiquette.
Joe Franklin
Christian Children's Fund
Movie: Tender Mercies

2:30
Candid Camera
Movie: Footlight Glamour (1944). Penny Singleton, Arthur Lake.
Movie: Betrayal

3:00
Treasure Hunt
Movie: Desert Patrol (1958). Richard Attenborough, John Gregson. An account of a British patrol attempting to blow up an Axis fuel dump before the World War II battle of El Alamein.
Movie: The Black Stallion Returns

3:30
Here's Lucy
Movie: Touched

4:00
Here's Lucy
Abbott and Costello

4:07
Orthosat

4:10
Movie: C.H.O.M.P.S.

4:30
Here's Lucy
Biography

4:37
Rysat

5:00
Here's Lucy
News
Life of Riley

5:30
Twenty-Minute Workout
Morning Stretch
Joe Franklin
News
The Righteous Apples

Thu., Feb. 21

6:00
News
Three's Company
Hart to Hart
Benson
New Jersey Nightly News
Barbara's World of Horses and Ponies
Why in the World

6:30
One Day at a Time
Barney Miller
Nightly Business Report
New Tech Times
News From City Hall
City Comment
Braingames

7:00
News
M*A*S*H
Dallas
Jeffersons
MacNeil/Lehrer NewsHour
Doctor Who

8:00
Motorweek
Tucker and the Horse Thief
Movie: A Message to Garcia

7:30
Wheel of Fortune
Family Feud
All in the Family
Entertainment Tonight
News
Long Island Report
This Old House

8:00
Magnum, P.I.
Cosby Show
PM Magazine
Movie: Deadly Messages. Kathleen Beller, Michael Brandon. Woman on the run from vicious killer whose deadly intentions have been predicted by a mysterious Ouija board.
News
Movie: In God We Trust (1980). Marty Feldman, Louise Lasser, Andy Kaufman. Naive monk, seeking to save his monastery from foreclosure, is sent out into the world, where he falls in love with a hooker and talks to God.
New York's Master Chefs
Austin City Limits
El Salvador: The Road to Peace
Movie: Escape From New York
Movie: Native Son
Shirley MacLaine

8:30
Family Ties
Rituals
Sale of the Century
Innovation
Movie: Yentl

9:00
Simon & Simon
Cheers
Merv Griffin
Movie: First, You Cry (1978). Mary Tyler Moore, Anthony Perkins. True story of news correspondent Betty Rollin, her fight with cancer, and her subsequent mastectomy.
Mystery! In a Glass Darkly
Country Express

9:30
Night Court
This Old House

10:00
Knots Landing
Hill Street Blues
News
20/20 (cc)
Intercom: Hands That Picked Cotton
Frontline (cc)
Tony Brown's Journal
Movie: Brady's Escape
Brothers (cc)

10:30
News
America's Black Forum
Movie: The Complete Beatles
Bizarre 6 (cc)

11:00
News
Taxi
Phil Silvers
Odd Couple
MacNeil/Lehrer NewsHour
Nightly Business Report
Movie: The Keep

W Movie: Lady of Lust

11:30
Movie: Night Heat
Tonight
Charlie's Angels
Nightline
Burns and Allen
Honeymooners
Latenight America

11:40
Movie: Lassiter

12 MIDNIGHT
Eye on Hollywood
Racing From Roosevelt
Star Trek
Masterpiece Theatre: The Jewel in the Crown (cc)
Movie: That'll Be the Day

12:30
David Letterman
Starsky and Hutch
Entertainment Tonight
Jackie Gleason
Movie: Exposed

12:35
Movie: Dead Wrong. Britt Ekland.

12:45
Franken and Davis at Stockton State

1:00
Movie: Never Say Goodbye (1956). Rock Hudson, Cornell Borchers.
The Saint
One Step Beyond

1:25
Movie: Doctor Detroit

1:30
News
Hogan's Heroes
News

1:45
Movie: Funny Lady

2:00
News
Sally Jesse Raphael
Movie: A Summer Place (1959). Richard Egan, Dorothy McGuire. Young love and an old romance threaten to destroy two families.
Joe Franklin
Movie: Leave It to Blondie (1945). Penny Singleton, Arthur Lake.

2:15
Movie: Of Unknown Origin

2:30
Candid Camera

3:00
Treasure Hunt
Movie: The Man in Grey (1946). James Mason, Stewart Granger.
Day to Day Affairs

3:30
Here's Lucy
F Troop

4:00
Here's Lucy
Abbott and Costello
Movie: Escape From New York

4:05
Brothers (cc)

4:30
Here's Lucy
Biography

4:35
Tom Sawyer

5:00
Here's Lucy
News
It's Your Business

5:30
Twenty-Minute Workout
Morning Stretch
Joe Franklin
News

Fri., Feb. 22

6:00
News
Three's Company
Hart to Hart
Benson
New Jersey Nightly News
Motorweek
Tony Brown's Journal
Movie: Clash of the Titans

6:30
One Day at a Time
Barney Miller
Nightly Business Report
Moneymakers IV
News From City Hall
City Comment

7:00
News
M*A*S*H
Jeffersons
MacNeil/Lehrer NewsHour
Doctor Who
Why in the World
Movie: Fire and Ice

7:30
Wheel of Fortune
Family Feud
All in the Family
Entertainment Tonight
Hockey: Rangers vs. Pittsburgh Penguins
News
Long Island Report
The Earth Explored

8:00
Dukes of Hazzard
Code Name: Foxfire
PM Magazine
Benson (cc)
Movie: Prime Suspect (1982). Mike Farrell, Teri Garr.
Washington Week in Review
Nature
Masterpiece Theatre: The Jewel in the Crown
Bill Cosby
Movie: Edith and Marcel
Movie: My Tutor

8:30
Rituals
Webster (cc)
Wall Street Week
Movie: The Entity

9:00
Dallas
V
Merv Griffin
Street Hawk (cc)
Great Performances: Dance in America
Movie: The Son of Monte Cristo (1940). Louis Hayward, Joan Bennett, George Sanders.
Los Jalvas

10:00
Falcon Crest
Miami Vice
News
Matt Houston (cc)
Let the Good Times Roll With B. B. King
Movie: Tough Enough
Movie: D.C. Cab (cc)

10:30
Hispanic Horizons
News
More Than Music

Mark Russell Comedy Special
Movie: Erendira

11:00
News
Taxi
Phil Silvers
Odd Couple
Movie: Seven Beauties (1975). Giancarlo Giannini, Fernando Rey. A hoodlum, known as "seven beauties," tries to save his life while held captive in a Nazi concentration camp. Directed by Lina Wertmüller.
Nightly Business Report
Movie: Sizzle

11:30
Movie: Being There (1979). Peter Sellers, Shirley MacLaine. Hokey for TV!
Tonight
Charlie's Angels
Nightline
Burns and Allen
Honeymooners
Latenight America

11:45
Movie: Blame It on Rio

11:50
The Hitchhiker

12 MIDNIGHT
ABC Rocks
Top 40 Videos
Star Trek
Movie: Sweet Hours

12:20
Movie: The Big Brawl

12:30
Friday Night Videos
Starsky and Hutch
New York Hot Tracks
Movie: Nana

1:00
The Saint
One Step Beyond

1:30
America's Top Ten
News
The Rick and Bob Report

2:00
News
Movie: Blood of the Vampire (1958). Young Bavarian doctor assists imprisoned vampire.
Entertainment Tonight
Joe Franklin
Solid Gold
Movie: The Buddy System
Movie: Damien: Omen II
Movie: Stryker

2:11
The Great Record Album Collection

2:30
Sally Jesse Raphael
Movie: Macon County Line (1975). Alan Vint, Cheryl Waters. Two young men and their female companion are suspected of murdering the sheriff's wife.

2:41
Movie: Play It Again, Sam (1972). Woody Allen, Diane Keaton.

3:00
Candid Camera
Movie: Notorious Gentleman (1946). Rex Harrison, Lilli Palmer.
Ethiopia Report: Our

TELEVISION

Children Are Dying

- 3:30
W Music City USA
W Movie: Experience Preferred... but Not Essential
- 3:39
W Movie: Home of the Brave (1949). Frank Lovejoy, Lloyd Bridges.
- 3:55
W Video Jukebox
- 4:00
W Hit City
W Abbott and Costello
W The Young Landlords
- 4:23
W Newsmakers
- 4:25
W Movie: The Entity
- 4:30
W Treasure Hunt
W Biography
- 4:53
W Movie: The Jaws of Death (1976). Richard Jaeckel, Jennifer Bishop.
- 5:00
W Here's Lucy
W News
W Insight
- 5:30
W Here's Lucy
W Movie: But, I Don't Want to Get Married (1970). Herschel Bernardi, Kay Medford.
W News

Mon., Feb. 25

- 6:00
W 2 3 4 News
W Three's Company
W Hart to Hart
W Benson
W New Jersey Nightly News
W House for All Seasons
W All About TV
W Willie Nelson's Texas Bash
- 6:30
W One Day at a Time
W Barney Miller
W Nightly Business Report
W This Old House (cc)
W News From City Hall
W Movie: Airplane II: The Sequel
- 7:00
W 2 3 4 News
W M*A*S*H
W Jeffersons
W MacNeil/Lehrer NewsHour
W Doctor Who
W International Edition
W Braingames
W Movie: Baby, It's You
- 7:30
W Wheel of Fortune
W Family Feud

- W** All in the Family
W Entertainment Tonight
W News
W Long Island Report
W Cityscope
W Fraggie Rock
- 8:00
W Scarecrow and Mrs. King
W TV's Bloopers and Practical Jokes
W PM Magazine
W Hardcastle and McCormick (cc)
W News
W Movie: A Stranger Is Watching (1982). Kate Mulgrew, Rip Torn.
W Psychopath kidnaps a television newscaster and her boyfriend and holds them hostage in catacombs beneath Grand Central.
W Wonderworks (cc)
W Wild America
W Smithsonian World: A Desk in the Jungle
W Movie: South Pacific
W Movie: Demons in the Garden
W Movie: Now and Forever
- 8:30
W Rituals
W Sale of the Century
W Profiles in Nature
- 9:00
W Kate & Allie
W Movie: Evergreen. Lesley Ann Warren, Armand Assante. Part 2 of 3 (see Sun., Feb. 24, 9 p.m.).
W Merv Griffin
W TV Movie: A Bunny's Tale. Kirstie Alley. Gloria Steinem as a Playboy Bunny.
W Movie: One Shoe Makes It Murder (1982). Robert Mitchum, Angie Dickinson. Ex-cop hired by mobster to find his missing wife.
W American Playhouse: Charlotte Forten's Mission: Experiment in Freedom
W The Living Planet: A Portrait of the Earth (cc)
W Let the Good Times Roll With B. B. King
W Movie: Puberty Blues
- 9:30
W Newhart
- 10:00
W Cagney & Lacey
W News
W Encore: Chick Corea
W Six O'Clock and All's Well
W Movie: That'll Be the Day
W Gallagher: The Maddest
- 10:30
W News
W Sexual Abuse of Children
- 11:00
W 2 3 4 News

- W** Taxi
W Phil Silvers
W Odd Couple
W William Grant Still: Trailblazer From the South
W Nightly Business Report
W The Rick and Bob Report
W Movie: Aphrodite
- 11:30
W Simon & Simon
W Best of Carson
W Charlie's Angels
W Nightline
W Burns and Allen
W Honeymooners
W Late Night America
W Movie: Brady's Escape
W Franken and Davis at Stockton State
- 12 MIDNIGHT
W Eye on Hollywood
W Best of Saturday Night Live
W Star Trek
W Mystery: In a Glass Darkly
W Movie: One Potato, Two Potato
- 12:15
W Movie: Heatwave
- 12:30
W David Letterman
W Starsky and Hutch
W Entertainment Tonight
W Movie: Joysticks
- 12:40
W McMillan and Wife
- 1:00
W Movie: Suicide Commandos (1968). Aldo Ray, Hugh Fangar-Smith.
W The Saint
W One Step Beyond
- 1:10
W Movie: Doctor Detroit
- 1:30
W News
W Hogan's Heroes
- 2:00
W News
W Sally Jesse Raphael
W Get Smart
W Joe Franklin
W Cries of Hope
W Movie: D.C. Cab
W Movie: Lassiter
- 2:30
W Candid Camera
W Best of Midday
W Movie: Life With Blondie (1945). Penny Singleton, Arthur Lake.
- 2:45
W Movie: Betrayal
- 3:00
W Treasure Hunt
W Off the Set
W Movie: P.J. George Peppard, Susan St. James. A private eye becomes a bodyguard for a tycoon's daughter.
- 3:30
W Here's Lucy

- 3:45
W Rock of the '80s: Lou Reed and Chaka Khan
- 4:00
W Here's Lucy
W Abbott and Costello
- 4:30
W Here's Lucy
W Biography
W Movie: Hammett
- 4:45
W Gallagher: The Maddest
- 5:00
W Here's Lucy
W News
W Life of Riley
- 5:30
W Twenty-Minute Workout
W Morning Stretch
W Joe Franklin
W News
- 5:45
W Dusty

Tue., Feb. 26

- 6:00
W 2 3 4 News
W Three's Company
W Hart to Hart
W Benson
W New Jersey Nightly News
W New York's Master Chefs
W International Edition
W Movie: Up in Arms
- 6:30
W One Day at a Time
W Barney Miller
W Nightly Business Report
W Magic of Watercolors
W News From City Hall
W City Comment
- 7:00
W 2 3 4 News
W M*A*S*H
W Dallas
W Jeffersons
W MacNeil/Lehrer NewsHour
W Doctor Who
W All About TV
W Movie: The River Niger
- 7:30
W Grammy's '85: Music's New Beat
W Family Feud
W All in the Family
W Entertainment Tonight
W News
W Long Island Report
W Colorsounds
W Coming Attractions
- 8:00
W Grammy Awards
W A-Team
W PM Magazine
W Three's a Crowd (cc)
W News
W Movie: Alcatraz: The Whole Shocking Story (1980). Michael Beck, Telly Savalas. True story of

- an escape from the island prison. Part 1.
W Nova (cc)
W Answerwise
W The Living Planet: A Portrait of the Earth
W Movie: The Entity
W Movie: Edith and Marcel
W Movie: Terms of Endearment
- 8:30
W Rituals
W Who's the Boss? (cc)
W Sale of the Century
W De Bono's Thinking Course
- 9:00
W Movie: Evergreen. Part 3 of 3.
W Merv Griffin
W MacGruder and Loud (cc)
W Movie: When She Was Bad (1979). Cheryl Ladd, Robert Ulrich.
W Frontline (cc)
W Masterpiece Theatre: The Jewel in the Crown (cc)
W Live From Lincoln Center
W Movie: 48 Hrs.
- 10:00
W 2 3 4 News
W Getting the Last (cc)
W Disappearing World
W Music in Time
- 10:10
W The Hitchhiker
- 10:15
W Brothers
- 10:30
W News
W Creativity With Bill Moyers
W Movie: The Magical Mystery Tour
- 11:00
W 2 3 4 News
W Taxi
W Phil Silvers
W Odd Couple
W MacNeil/Lehrer NewsHour
W Nightly Business Report
W Movie: The Big Brawl
W Bizarre 6
W Movie: Through the Looking Glass
- 11:30
W The Fall Guy
W Tonight
W Charlie's Angels
W Nightline
W Burns and Allen
W Honeymooners
W Late Night America
W Movie: Blame It on Rio
- 12 MIDNIGHT
W Eye on Hollywood
W Best of Saturday Night Live
W Star Trek
W Jazz Tonight: Let the Good Times Roll With B. B. King

- W** Movie: Native Son
- 12:30
W David Letterman
W Starsky and Hutch
W Entertainment Tonight
W Movie: Of Unknown Origin
- 12:40
W Columbo
W Movie: Metalstorm
- 1:00
W Movie: Back to God's Country (1954). Rock Hudson, Marcia Henderson.
W The Saint
W One Step Beyond
- 1:15
W Movie: Fiona
- 1:30
W News
W Hogan's Heroes
W News
- 2:00
W News
W Sally Jesse Raphael
W Movie: Pushing Up Daisies (1971). Ross Hagen, Kelly Thordsen.
W Joe Franklin
W Movie: Blondie's Lucky Day (1946).
W Movie: Terms of Endearment
- 2:10
W Movie: Escape From New York
- 2:30
W Candid Camera
- 2:45
W Movie: Mausoleum
- 3:00
W Treasure Hunt
W Movie: The Ride to Hangman's Tree (1967). Jack Lord, James Farentino.
- 3:30
W Here's Lucy
W F Troop
- 3:55
W Movie: Tough Enough
- 4:00
W Here's Lucy
W Abbott and Costello
- 4:01
W Radsat
- 4:30
W Here's Lucy
W Biography
W The Amazing Mr. Blunden
- 4:31
W Cmesat
- 5:00
W Here's Lucy
W News
- 5:30
W Twenty-Minute Workout
W Morning Stretch
W Joe Franklin

Weekend, Feb. 23-24

Sat., Feb. 23

- 6:00
W Patchwork Family
W Carrascolendas
W Pattern for Living
W Wall Street Journal Report
W The Return of the King

- 6:30
W Sonrisas
W Insight
W Wild Kingdom
W Movie: Kidco
- 7:00
W Vegetable Soup
W World Tomorrow
W Davey and Goliath
W Pink Panther

- 7:30
W Kidsworld
W Kidalittles
W Wonderama
W Little Prince
W Josie and the Pussycats
W MacNeil/Lehrer NewsHour
- 8:00
W Shirt Tales
W Snorks
W Movin' On

- W** Superfriends
W Christopher Closeup
W Voltron
W The Adventures of Marco Polo
- 8:30
W Get Along Gang
W Pink Panther & Sons
W Superfriends
W In Celebration of Black Culture
W Hee Haw

- W** Wall Street Week
W Movie: Yentl
- 9:00
W Jim Henson's Muppet Babies
W Smurfs
W Star Search '85
W Mighty Orbits
W Nine on New Jersey
W Hee Haw
W McLaughlin Group

- 9:30
W Dungeons and Dragons
W Turbo Teen
W Davey and Goliath
W Puttin' on the Hits
W Congress, We the People (cc)
- 10:00
W Bugs Bunny/Road Runner
W Saturday Morning
W Dragon's Lair

11:30
Championship Wrestling
Soul Train
Firing Line
Beau Brummel

10:30
Alvin and the Chipmunks
New Scooby-Doo Mysteries

11:00
Kidd Video
Scary Scooby Funnies
Hardy Boys/Nancy Drew Mysteries
International All-Star Wrestling
Tony Brown's Journal
Movie: Timerider
Movie: The Party

11:30
Pryor's Place
Mr. T
Littles
Open Mind

12 NOON
Saturday Supercade
Spiderman and His Amazing Friends
Expedition Danger
Weekend Specials (cc)
Voyagers!
Big East Basketball: Georgetown vs. U. of Conn.
Frontline
Gourmet Cooking
Movie: Terms of Endearment

12:30
Incredible Hulk
America's Top Ten
American Bandstand
A Wok Thru China
Braingames

1:00
Pole Position
College Basketball: Oklahoma vs. Kansas
Fame
Movie: Hawk the Slayer (1981). Jack Palance, John Terry.
The New Literacy
New York's Master Chefs
Not Necessarily the News
Movie: Down Argentine Way

1:30
College Basketball: St. John's vs. Syracuse
New York Hot Tracks
Square Foot Gardening
Movie: Second Thoughts

2:00
Starsky and Hutch
White Shadow
On the Money (cc)
Motorweek

2:30
Greatest American Sports Legends: Julius Erving
This Old House (cc)
Gourmet Cooking
The Return of the King

3:30
Golf: Doral Open
There Was Always Sun
Shining Someplace: Life in the Negro Baseball Leagues
New York's Master Chefs
Movie: Kidco

4:00
Sports Saturday: Boxing. Barry McGuigan vs. Juan LaPorte, from Belfast, N. Ireland.
Star Trek
This Old House (cc)

4:30
Wide World of Sports
American Playhouse
Motorweek
Movie: Superman III

5:00
The Super Chargers
Mission: Impossible
Top 40 Videos
Love Boat
The State of Black America 1985
Movie: Mother Lode

5:30
War of the Stars
Movie: Yentl

6:00
Channel 2 the People
News
Blue Knight
Battlestar Galactica
Puttin' on the Hits
Nature (cc)
Music in Time

6:30
News
Dance Fever

7:00
News
Prime of Your Life
Too Close for Comfort
Hollywood Closeup
Jeffersons
Family Classics: Little Women
Inside Albany
Washington Week in Review
Movie: Somewhere in Time
Movie: D.C. Cab

7:30
Wired for Action ... Ready to Explode
Fight Back
Archie Bunker's Place
Weekend Style
House Calls
At the Movies
Wild America (cc)
Wall Street Week
European Journal

8:00
Otherworld
Diff'rent Strokes
Movie: Twelve Angry Men (1957). Henry Fonda, Lee J. Cobb, E. G. Marshall. Terrific cast in a drama about a single juror who convinces the other eleven to reconsider an "open and shut case."
T. J. Hooker (cc)
The Betsy (1978).
Laurence Olivier, Robert Duvall, Harold Robbins fare.
Movie: Fame (1980). Irene Cara, Debbie Allen. The dreams, aspirations, and struggles of students at New York City's High School for Performing Arts.
Nature of Things (cc)
Wonderworks (cc)
Hello Jerusalem
Movie: The Lonely Guy

8:30
Movie: Oblomov
Double Trouble

9:00
Airwolf
Gimme a Break
Love Boat (cc)
Film on Film: Keaton—The Great Stone Face
Heritage: Civilization and the Jews (cc)
Mystery! Agatha Christie Mysteries II
Movie: Terms of Endearment
Movie: All the Right Moves

9:30
It's Your Move
Not Necessarily the News

10:00
Cover Up
Berenger's
News
Finder of Lost Loves
Sneak Previews
Raphael, Part 3
German Pro Soccer
Movie: D.C. Cab

10:30
Black News
In Search Of
Wall Street Journal Report
Movie: Road to Singapore (1940). Bob Hope, Bing Crosby, Dorothy Lamour.
Dutchman

11:00
News
Movie: For a Few Dollars More (1967). Clint Eastwood, Lee Van Cleef. Spaghetti.
Burns and Allen
Tales From the Darkside
Movie: A Scent of Heather

11:30
Saturday Night Live
World News Tonight—Weekend Report (cc)
Racing From Roosevelt
Honeymooners
Paul Robeson: A Tribute to an Artist
Movie: The Last Fight

11:45
Sports People
Movie: Dirty Harry (1971). Clint Eastwood, Harry Guardino. San Francisco becomes a shooting gallery. One of Eastwood's best.
Movie: Bad Boys

12 MIDNIGHT
Movie: Hannie Caulder (1972). Raquel Welch, Robert Culp. A young woman living a peaceful life on an isolated relay station with her husband, finds herself at the mercy of a gang of murderous bank robbers.
WWF All-Star Wrestling
Lifestyles of the Rich and Famous
Movie: Princess Yang Kwei Fei

12:30
Movie: Lipps & McCain

1:00
Eisheid
Movie: Scream of the Demon Lover (1971). Jeff Chase, Jennifer Harley.
At the Movies

1:30
News

1:35
Movie: Strange Behavior (1980). Michael Murphy, Louise Fletcher.

1:45
Movie: Purvis G-Man (1974). Dale Robertson, Harris Yulin.

1:49
Music Magazine

1:50
Movie: Kidco

2:00
Rock-n-America
Movie: Kim (1950). Errol Flynn, Dean Stockwell.
Movie: Metalstorm

2:19
Movie: Easy Targets (1974). Teresa Graves.

3:00
Gavin/Lott
Movie: Odd Man Out (1947). James Mason, Kathleen Ryan. Irish rebel leader hunted by police after daring robbery.
Movie: Superman III

3:30
Movie: Nothing Sacred (1937). Frederic March, Carole Lombard.
Movie: The Party

3:40
Movie: The Lonely Guy

4:00
Abbott and Costello

4:19
Movie: The Great Waldo Pepper (1975). Robert Redford, Michael J. Pollard. After the deaths of several people as a result of a wing-walking routine, a barnstorming pilot is permanently grounded.

4:30
Biography

5:00
News

5:10
The Adventures of Marco Polo

5:15
Not Necessarily the News

5:30
Straight Talk

5:50
Time for Timothy

Sun., Feb. 24

6:00
Wall Street Journal Report
Coming Attractions

6:30
Kidsworld
Agriculture USA
Black News
Christopher Closeup
News
Movie: The Buddy System

6:45
Davey and Goliath

7:00
Hot Fudge
Joy of Gardening
Hour of Power (cc)

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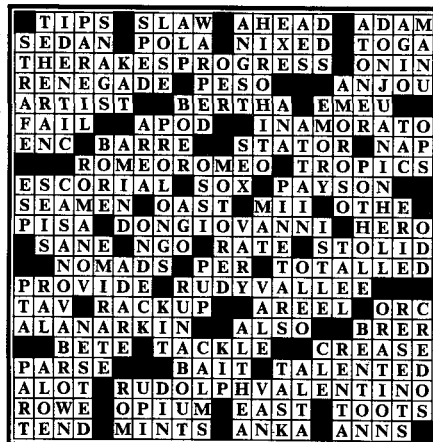
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TELEVISION

- 7 Faith for Today
8 Hispanic Horizons
9 Old Time Gospel Hour
S The Brass Ring

7:30

- 2 Channel 2 the People
1 Journey to Adventure
7 This Is the Life
9 Point of View
13 Sesame Street (cc)

8:00

- 2 Way to Go
2 Here's Lucy
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price

8:30

- 2 For Our Times
2 Here's Lucy
7 World of Photography
9 Day of Discovery
13 Mister Rogers' Neighborhood
17 Movie: C.H.O.M.P.S.
19 Faerie Tale Theatre: The Three Little Pigs

9:00

- 2 Sunday Morning
4 Kids, Inc.
5 Movie: Little Women (1949). June Allyson, Peter Lawford, Elizabeth Taylor.
7 Tiempo
9 Oral Roberts
11 Jackson Five
13 Sesame Street (cc)

9:30

- 2 Positively Black
7 Wildlife Adventure
9 Point of View
11 Voltron
13 Treasure of Alpheus T. Winterborn

10:00

- 2 Essence
7 Video Game
9 Sunday Mass
11 Transformers
13 Voyage of the Mimi (cc)
17 Wonder of It All

10:30

- 2 Face the Nation
4 Visions
7 Entertainment This Week
9 That's the Spirit
11 Three Stooges
13 Family Classics: Little Women
15 Movie: Mr. Mom

11:00

- 2 Taking Advantage
4 First Estate
9 Make Peace With Nature
11 Movie: Here Come the Co-eds (1945). Bud Abbott, Lou Costello.
13 Wonderworks (cc)
15 Movie: Without a Trace

11:30

- 2 Newsmakers
4 Today in New York
5 Movie: Tarzan the Fearless (1933). Buster Crabbe.
7 This Week With David Brinkley
9 Rex Humbard
11 Fraggie Rock

12 NOON

- 2 NBA: Los Angeles Lakers vs. Knicks
4 News 4orum
9 Robert Schuller (cc)
13 Why in the World
21 Tony Brown's Journal
15 Movie: Metalstorm
17 The Paper Chase

12:30

- 2 Meet the Press
7 Sportsbeat
9 Inside Albany

- 23 Movie: Money Madness (1948). Hugh Beaumont.

1:00

- 1 College Basketball: Georgia vs. Kentucky
2 Movie: Fiddler on the Roof (1971). Topol, Norma Crane. Musical about a poor Jewish farmer and his five daughters in turn-of-the-century Russia. If he was a rich man.
7 Like It Is
9 Movie: Escape (1980). Timothy Bottoms, Kay Lenz. American escapes a Mexican jail.
11 Movie: Harlem Globetrotters on Gilligan's Island (1981). Bob Denver.
13 Great Decisions '85
15 Movie: Wonder Man
17 Movie: Man, Woman and Child

1:30

- 7 World Cup Skiing
9 Agronsky & Co.
11 Day to Day Affairs

2:00

- 13 New Tech Times
24 College Basketball: Pittsburgh vs. St. John's (game played Feb. 17 at St. John's)

2:30

- 2 Sports Sunday. World Sprint Speed Skating Championships.
7 USFL Football: N.J. Generals vs. Birmingham Stallions
9 Innovation
11 Movie: The Buddy System

3:00

- 1 College Basketball: Louisville vs. UCLA
2 Movie: King Solomon's Treasure (1977). David McCallum, Britt Ekland. Part 2.
11 Movie: Kid With the 200 I.Q. (1983). Gary Coleman, Robert Guillaume.
13 The Precious Legacy
15 Movie: Crackers
17 Movie: Max Dugan Returns

3:30

- 13 Great Performances: Dance in America

4:00

- 2 Golf: Doral Open

4:30

- 13 So You Wanna Be a Star?
15 Movie: Yentl

5:00

- 4 TBA
5 Fame
9 Black Sheep Squadron
11 Movie: Fame
13 Great Performances: Live From Lincoln Center
21 Undersea World of Jacques Cousteau
17 Movie: The Black Stallion Returns

5:30

- 13 Coming Attractions

6:00

- 2 4 7 News
5 Movie: Taxi Driver (1976). Robert De Niro, Cybill Shepherd, Jodie Foster. A New York cabbie turns vigilante.
9 World at War
11 Newton's Apple (cc)
13 Movie: C.H.O.M.P.S.

6:30

- 2 4 7 News
11 Adam Smith's Money World

7:00

- 2 60 Minutes
7 Silver Spoons
9 Ripley's Believe It or Not
11 In Celebration of Black Culture
13 Solid Gold
15 Living Planet: A Portrait of the Earth (cc)
17 Inside Albany
19 Faerie Tale Theatre: The Three Little Pigs
21 Elvis: That's the Way It Is

7:30

- 1 Punky Brewster
4 Hockey: Islanders vs. Montreal Canadiens
6 Ask Congress
8 Fraggie Rock

8:00

- 2 Murder, She Wrote
4 Bob Hope Lampoons Television 1985
6 Star Search '85
8 Movie: Star Trek II: The Wrath of Khan (1982). William Shatner, Leonard Nimoy, Ricardo Montalban.
10 Lifestyles of the Rich and Famous
12 Nature (cc)
14 Mystery! In a Glass Darkly
16 Live From Lincoln Center
18 Movie: Finnegan Begin Again
20 Movie: Watership Down
22 Movie: Mr. Mom

9:00

- 2 Crazy Like a Fox
4 Movie: Evergreen. Lesley Ann Warren, Armand Assante. Part 1 (Part 2, Mon., Feb. 25, 9 p.m.; Part 3, Tue., Feb. 26, 9 p.m.).
6 Pre-Awards Special
8 Love Boat
10 Masterpiece Theatre: The Jewel in the Crown (cc)
12 Movie: Because of Him (1946). Deanna Durbin, Franchot Tone.
14 Movie: Scarface

9:30

- 5 Movie: The Lonely Guy

10:00

- 2 Trapper John, M.D.
4 11 News
6 Meet the Mayors
8 Adam Smith's Money World
10 Raphael, Part 3
12 Movie: Lassiter
14 Movie: The River Niger

10:30

- 2 Sports Extra
4 Foul-Ups, Bleeps, and Blunders (cc)
6 New Jersey People
8 From the Editor's Desk
10 Currents
12 Ask Congress

11:00

- 2 4 7 News
4 Off the Set
6 The World Tomorrow
8 Odd Couple
10 Monty Python's Flying Circus
12 Butterflies
14 Brothers

11:30

- 6 David Susskind
8 It Is Written

- 11 Honeymooners
13 Fawley Towers
15 Bizarre 6

11:45

- 2 Sports Update
4 Strictly Business
6 Sports Special
8 Movie: The Buddy System

12 MIDNIGHT

- 2 Barnaby Jones
4 George Michael's Sports Machine
6 Movie: The Night Stalker (1971). Darren McGavin, Carol Lynly. Reporter goes after vampire with a taste for Vegas showgirls. Original and witty.
8 Jimmy Swaggart
10 Star Trek
12 Movie: Le Bal
14 Movie: Crackers
16 Movie: Nathalie

12:30

- 17 Greatest American Hero

1:00

- 2 Barnaby Jones
4 Movie: Doctor, You've Got to Be Kidding (1967). Sandra Dee, George Hamilton. Wacky young woman with three suitors.
6 Tales From the Darkside

1:30

- 2 America's Choice
4 Special: World Vision
6 Movie: The Night Strangler (1972). Darren McGavin, Jo Ann Plflug. See 12 midnight above. Blood doping in underground Seattle, and nearly as nifty as the original.
8 News
10 Movie: Without a Trace

1:40

- 12 Movie: Metalstorm
14 Movie: Wonder Man

2:00

- 11 Wall Street Journal Report

2:30

- 1 Positively Black
3 Movie: Jock Petersen (1975). Jack Thompson.

3:00

- 4 First Estate
6 Movie: To Hell With Heroes. Rod Taylor, Harry Guardino.

3:10

- 11 Day to Day Affairs

3:20

- 5 Movie: The Lonely Guy

3:30

- 11 Movie: Tootsie

4:10

- 5 Movie: Somewhere in Time

4:15

- 11 Movie: Lassiter

4:30

- 11 Biography

5:00

- 11 News
13 Life of Riley
15 Bizarre 6

5:30

- 7 Morning Stretch
9 Joe Franklin
11 News

5:45

- 13 Treasure of Alpheus T. Winterborn

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia & Combo. Sun., Thelma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 2/19-24, Carmen McRae. 2/26-3/3, Phil Woods Quintet. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat., pianist Mike Garber plays from 7-9 p.m. 2/18-23, Joanne Brackeen with Cecil McBee. 2/24, John Hicks Jr. with Walter Brooker Jr. 2/25-3/2, Mike Abene with Michael Moore. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Music from 9:30. 2/18, Gail Allen & Peter Leitch. 2/19, Laini Cooke with Marvin Horne & Chris White. 2/20, Ted Nash & Bill Washer. 2/21-23, Kevin Eubanks & Bobby Watson. 2/25, Novella Nelson & Warren Smith. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 787-9522. Jazz-pianist Joe Wylie plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 2/23, Skyline with Tony Trischka. 3/2, The Matt Glaser, Kenny Kosek Show. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 2/24, Lance Hayward Quartet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/18, Les Paul Trio. 2/19-24, Ramsey Lewis. 2/26-27, Marion Cowings, Kim Shaw & Orchestra. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/18, Poez. 2/19, Odetta; Henry Gross; Kenny White & Robin Baiteau. 2/20, Marshall Crenshaw & others. 2/21, Dieder McCalla. 2/22, Mary McCaslin & Jim Ringer. 2/23, June Millington. 2/24, Terry Hogan; Danielle Gerber; Cliff Rubin. 2/25, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/18, Niels Lan Doky & Ray Drummond. 2/19-21, Vladimir Shafanov. 2/22,23, Stafford James Trio. 2/24,25, Mark Thompson & Cecil McBee. Upstairs: 2/21-23 at 8:30, Roger Kellaway with Eddie Thompson. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, pianist Don Friedman. Tues. 10-3, Chuck Wayne Trio. 2/20-24, Kitt Moran with Mike Moran and John Arno. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 8-10, singer-pianist Sorrow Astrava. AE,CB,DC,MC,V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Tues.-Sat., 4-7:30, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Betzagu on bass. Sun., 4-9, Mon., 7:30-12:30 a.m., The Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric dining room. Revolutionary entertainment with dual synthesizers and vocals fea-

turing Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 2/18, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 2/19-24,26-3/3, Cedar Walton, Ron Carter, and Billy Higgins. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs.-Sat. from 9:30-1:30 a.m. AE,MC,V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE,MC,V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/21, Toots and the Maytals. 2/22, Vipers. 2/23, Eurogliders. 2/28, Ronnie Laws. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/20, Chosen Few. 2/21, Joey Ace. 2/22, Troublemakers; Connotations. 2/23, Pedestrians; Playtime; Pep in the Cat. 2/27, Major Baby. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Joe Kerr with Joel Forbes on bass. AE,CB,DC,MC,V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun. 3-7. 2/18,25, Gil Evans' Orchestra. 2/19-24, Abdullah Ibrahim's 'Ekaya' Septet. 2/26-3/3, Nat Adderley Quintet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 2/19-23, Arthur Prysock sings Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 2/26-3/2, singer Joyce Bryant. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 2/18,22,23, Mardi Gras costume party with Loup Gurou. 2/20, Delancey Street Hawaiians. 2/21, Elliot Murphy Band. 2/24, Rhythm and Blues Jam Session with Mark Decked. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/18, Tito Puente and his Latin/Jazz Ensemble; Mulenze with guest soloist Zoot Sims. 2/25, Ray Barretto and his orchestra, Chico Mendoza and his 23 Piece Dream Band, with jazz soloist Claudio Roditi. Terrace: 2/19-24,26-3/3, Nina Sheldon and Steve La Spina. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 2/19-24, Buddy Tate; Al Grey Quintet. 2/26-3/3, Arthur Blythe Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/18, The Ronny Cole Quartet with Don Coats, Fred Berman and Carrie Smith. 2/19-23, Willis 'Gatortail' Jackson. 2/24,25, The Better Half with Karen Lee. 2/26-3/2, Harold White Quartet with special guest Clifford Jordan. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 2/18,25, pianist Jim Roberts with Brian Torff on bass. 2/19-23, pianist Carol Britto with Major Holley on bass. AE.

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/18, Buddy Guy and Jr. Wells. 2/22,23, Steel Angle; Carter Brothers Band. 2/26-28, Jaco Pastorius and Jorma Kaukonen. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 2/19-24,

comedian Richard Belzer, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 2/26-3/3, comedian Yakov Smirnoff. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, I.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 2/18-3/2, comedians Richie Gold, Danny Curtis, Gary DeLena and Jane Genero, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Slydini and juggler Tony Duncan. Sat., magician Eric DeCamps and comedian/magician David Charnee. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/30, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 2/20, Mojanya. 2/21, African Connection. 2/22, Loremil Machado and the Sarava Bahia Band. 2/23, Pe De Boi - Power Samba Band. 2/24, New York Samba. 2/27, Jack Bruce with Kip Hanrahan and Friends. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30. Collins and Friedman, Wed. at 9...*Issue? I Don't Even Know You!* - political and topical revue, Thurs.-Sat. at 9...Actress-singer-comedienne Sally-Jane Heit in

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NIGHTLIFE

Starting in the Middle, Wed.-Sat. at 11 p.m. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 2/18-23, singer Lana Cantrell, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by singer-comedienne Judith Cohen, Mon.-Thurs. at 11, and Fri.-Sat. at midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 2/18, 25 at 8, Interplay-improvisational theater ensemble directed by Tamara Wilcox. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. 2/19, Charles Stone. 2/21, 27, Lazoo. 2/22, Eugene Villaluz; Let's Swing. 2/23, Cathy Lynn; Luana Green. 2/24, Aaron Brown. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room: Right across the hall, with the same stupendous view, thru 2/17, Bobby Rosengarden and his orchestra play for dancing, nightly except Mon. 2/19-3/17, Panama Francis and the 'Savoy Sultans.' AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. 2/27, Julie Wilson returns. Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE, CB, DC, MC, V.

BARBIZON—63rd St., at Lexington Ave., 838-5700. Cafe Barbizon: A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. Bernelmans Bar: Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with trio Mon.-Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. Harry's New York Bar: Pianist-singer Dick Haddy, daily 6-1 a.m. Gold Room: Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. Madison Room: Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. Hurlingham's: Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. The Pursuit of Happiness: Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

REGENCY—540 Park Ave., at 61st St., 759-4100. Regency Lounge: Pianist Tommy Furtado plays

every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE, CB, DC, MC, V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. Le Petit Cafe: Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. Cocktail Terrace: Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/18, Encores - musical revue; Beverly Cosham. 2/19, 26, Jody Gelb; Myriam Fuks. 2/20-23, Sweet William - revue; Sharon McNight. 2/24, Maggie Sobell; Ivan Guilda & Patricia Cisarano. 2/25, Encores. Shows at 8:30 & 11. No credit cards.

DUPLIX—55 Grove St., 255-5438. Cabaret/piano bar. 2/18, 25, Grace Young; Sal Mistretta. 2/19, Yvonne Kersey; Marilyn Wall. 2/20, Sheila Baer; Nancy Shayne. 2/21, Peter DePietro; Lisa Ellex. 2/22, Anita Braaf; Judi Milstein. 2/23, Dora Rubin; Kitty Kean. 2/24, Richard Mark Arnold. No credit cards.

FERRANTE—1294 Third Ave., bet. 74-75th Sts., 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. Cabaret-singer Sara Krieger joins Artie on Fri. & Sat. from 10 p.m. AE, CB, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 2/19-23, Sir Roland Hanna. 2/26-3/2, Neville Dickie. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 6-11, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 2/18-20, 25-27, pianist George Cotton. 2/21, 24, pianist Rebecca Kane. 2/22, 23, Rebecca Kane with John Loehrke on bass. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Feb. 20

3:00/WNCN—
Bononcini: Divertimento da Camera in G; G. Gabrieli: Symphonias Sacrae, Vol. 2: Quem vidistis pastores a 14.
WNYC—Music for a silent film of "Der Rosenkavalier."

4:04/WQXR-AM/FM—
Rossini: Sonata #6 in D for Strings; C. Schumann: 3 Romances for Violin & Piano, Op. 22.
W. F. Bach: Trio Sonata in a.

5:00/WNCN—Verdi:
Aroldo: Ov; Mozart: Lucio Silla: Ov; Saint-Saens: Introduction & Rondo Capriccioso, Op. 28.

6:00/WNCN—Wagner:
Gotterdammerung: Siegfried's Rhine Journey; W. F. Bach: Sonata for Harpsichord #3.

7:00/WNYC—George
Frideric Handel: Baroque Great Master of Choral Music. Willi Mauchs hosts this documentary on the life of Handel.

7:03/WQXR-AM/FM—
Mozart: Three German Dances; Chopin: Introduction & Polonaise Brillante in C, Op. 3.

8:00/WNYC—High
Performance. The Hidden Handel. Exclusive recordings of arias and overtures from seldom performed Handel operas. James Gall, Lucy Shelton and Arleen Auger join members of the Saint Paul Chamber Orchestra.

8:05/WQXR-AM/FM—
Handel: Oboe Cto #2 in B-Flat; Tchaikovsky: Sym #2 in c.

8:30/WNCN—Andre
Watts in Recital. Live from Lincoln Center. The pianist plays music by Scarlatti, Debussy, Chopin, Gershwin, Beethoven and Ravel. Simulcast with WNET/Channel 13.

10:00/WNYC—Meet-
the-Composer. Philip Glass, guest.

Thurs., Feb. 21

3:00/WNCN—
Smetana: Haakon Jarl; Gottschalk: L'Union; Buononcini: Sinfonia #10 in D; Mozart: Sonata for Flute & Harpsichord #4 in F.

WNYC—Daluka:
Conquerors of the Ages.
4:04/WQXR-AM/FM—
Punto: Horn Cto #11 in E; Boccherini: La Musica Notturna di Madrid; Saint-Saens: Wedding Cake.

5:00/WNCN—Dvorak:
Carnival Ov, Op. 92; Vivaldi: Cto for Oboe & Strings in a; Wagner: Lohengrin: Prelude to Act 1; Haydn: Cto for Harpsichord in C.

6:00/WNCN—
Khachaturian: Gayne: Dances; Schubert: Schone Mullerin, Op. 25 (4); Vivaldi: Four Seasons: Autumn, Op. 8, #3.

7:00/WNYC—Handel:
Ov to Faramondo; Harpsichord Suite #3 in d; Athalia, excerpts.

7:03/WQXR-AM/FM—
Zelenka: Ov in F; Mozart: Piano Cto in D; Strauss: Treasure Waltz from the Gypsy Baron.

8:00/WNYC—Handel:
Solomon. A performance from the 1984 Gottingen Handel Festival, with John Eliot Gardiner conducting the Monteverdi Choir of London.

8:05/WQXR-AM/FM—
Handel: Cto #3 in F for Two Wind Bands & Strings; Paganini: Violin Cto #2 in b, Op. 7.

9:00/WNCN—AT & T
Presents Carnegie Hall Tonight. John Rubinstein, host. The Academy of St. Martin-in-the-Fields Octet. Shostakovich: Two Pieces for String Octet, Op. 11; Mendelssohn: Octet in E-Flat, Op. 20.

Fri., Feb. 22

3:00/WNCN—Lalo:
Symphonie espagnole, Op. 21; Prokofiev: Autumn, Op. 8.

WNYC—A collector's
Handel—unusual historical Handel recordings.

4:04/WQXR-AM/FM—
Prokofiev: Suite from Love for Three Oranges; Vivaldi: Cto in D for Recorder, Violin & Continuo; Debussy: Clair de Lune from Suite Bergamasque.

5:00/WNCN—Various:
Duets; Rossini: William Tell: Ov; Schubert: Sonata for Piano, Violin & Cello in B-Flat, Op. 14, #4; Vivaldi: Sonata for Cello in B-Flat, Op. 14, #4.

6:00/WNCN—J.
Strauss Jr.: Symphonic Metamorphosis on Themes from "Die Fledermaus."

7:00/WNYC—Handel:
As Pants the Hart; Handel: Judas Maccabeus, excerpts.

7:03/WQXR-AM/FM—
Geminiani: Cto Grosso #1 in D, Op. 7; Franck: Symphonic Variations; Diabelli: Menuet from Serenade in F, Op. 63.

8:00/WNCN—Haydn:
Qt in C, Op. 33, #3, "Bird"; Purcell: Fantasy

for 6 Violas da Gamba; Mozart: Sym #35 in D, "Haffner."

WNYC—Handel:
Alexander's Feast. A live concert from Boston's Symphony Hall. Thomas Dunn, conductor and artistic director.

8:05/WQXR-AM/FM—
Handel: Ov from Rinaldo; The Dettingen Te Deum.

9:00/WNCN—
Beethoven: Variations on "Se vuol ballare" in F; Richter: Cto for Trumpet, Strings & Basso Continuo in D; Stravinsky: Petrouchka: 3 Scenes.

9:06/WQXR-AM/FM—
Detroit Symphony Orchestra. David, Zinman, conductor. With cellist Ralph Kishbaum. Tchaikovsky: Francesca da Rimini, Op. 32; Saint-Saens: Cello Cto in a, Op. 33; Bartok: Cto for Orchestra.

Sat., Feb. 23

9:00 a.m./WNYC—
Handellana. A celebration of Handel's music with performances by Leonard Slatkin and the St. Louis Symphony, Stephen Simon and the Handel Festival Orchestra. Works performed include selections from "Water Music," Handel's oratorio "Esther" and the Cto Grosso, Op. 3, #5.

10:00 a.m./WNCN—
Saint-Saens: Introduction & Rondo Capriccioso, Op. 28; Beethoven: Sonata for Piano #17 in d, Op. 31, #2, "Tempest."

10:04 a.m./WQXR-AM/FM—Beethoven:
Ov from The Creatures of Prometheus; Giuliani: Guitar Cto; Dvorak: Allegro from American Suite.

12:00/WNCN—Saint-
Saens: Sonata for Bassoon & Piano, Op. 168; Rossini: Sins of Old Age.

Highlights: Vivaldi:
Cto for Oboe, Strings & Continuo in d.

12:05/WQXR-AM/FM—Mendelssohn:
Duo Concertante for 2 Pianos & Orch.

1:00/WNCN—Brahms:
Waltz in A-Flat, Op. 39, #15; Mozart: Requiem in d.

2:00/WNYC—Handel
in London. Part 1. Recreation of 18th-century London and the society in which Handel spent most of his creative life.

WQXR-AM/FM—
Metropolitan Opera Broadcast. Tchaikovsky: Eugene Onegin (Griffel, Nucci, Raizina, Estes/Jarvi).
3:00/WNCN—

Rachmaninoff:
Preludes, Op. 23, #3 & 4; Boccherini: Guitar Quint in D; Chabrier: Le Roi malgre lui: Dance Slave.
5:40/WQXR-AM/FM—
Bach: Prelude from Violin Sonata #6 in E; Brahms: Capriccio in g, Op. 116.

7:00/WNCN—
Anniversary Concert. George Frideric Handel. Lecons: Petite Suite in B-Flat; Julius Caesar: Ov and Minuet; German Arias.

8:00/WNCN—Artist's
Image. Eugene Ormandy, conductor. Mozart: Sym #31 in D, "Paris"; Meyerbeer: Prophece: Coronation March; Chabrier: Joyeuse Marche; Schubert: Sym #8 in b, "Unfinished."

WNYC—The Operas of
Handel.

9:00/WKCR—Opera
Topics. Lorenzo Alvary's report on the 1984 International Singing Competition for Verdian Voices in Busseto, Italy.

WNCN—Verdi: Ballo in
Maschera (Ricciarelli, Obraztsova, Domingo, Bruson, Raimondi).

9:04/WQXR-AM/FM—
The Cleveland Orchestra. Robert Page, conductor. With the Cleveland Orchestra Chorus. Faure: Requiem, Op. 48; Delius: "Cynara"; Poulenc: Stabat Mater.

9:30/WKCR—
Donizetti: Lucrezia Borgia (Sutherland).

Sun., Feb. 24

9:04 a.m./WQXR-AM/FM—
Rachmaninoff: Prince Rostislav; Schubert: Variations for Flute & Piano; Bach: Suite #1 in C.

10:00 a.m./WNCN—
Classic Guitar. Granados: Valses Poeticos; Ponce: Folies d'Espagne, Theme and variations and fugue.

WNYC—Haydn: Sonata
in E-Flat, Op. 49; Schumann: 3 Novelettes from Op. 21.

11:00 a.m./WNCN—
Haydn: Sym #85 in B-Flat, "Queen"; Pierné: Konzerstück for Harp, Op. 39; Brahms: Tragic Overture, Op. 81.

12:00/WNYC—
Chamber Music Society of Lincoln Center. Bach: 2 Preludes and Fugues from the Well-Tempered Clavier; Mozart: Sonata for Violin & Piano.

1:00/WNCN—Chicago
Symphony Orchestra. Kurt Masur, conductor. With pianist Annerose Schmidt. Prokofiev: Cto for Piano #1 in D-Flat, Op. 10; Dvorak: Sym #8 in G,

Op. 88.
2:05/WQXR-AM/FM—
Venice Praised in Music.
3:00/WNCN—Goetz:
Sonatina in F, Op. 8, #1; Liszt: Transcendental Etude after Paganini #3 "La Campanella."

3:04/WQXR-AM/FM—
New York Philharmonic. Zubin Mehta, conductor. With violinist Pinchas Zukerman. Kay: "Chariots," Orchestral Rhapsody; Schumann: Sym #4 in d, Op. 20; Elgar: Cto for Violin & Orch in b, Op. 61.

6:00/WNYC—Handel:
Ode for the Birthday of Queen Anne.

7:00/WNCN—
Anniversary Concert. Enrico Caruso and Renata Scotti. Leoncavallo: I Pagliacci: Quel fiamma avea nel guardo!

Puccini: La Boheme:
Musetta's Waltz; Gounod: Faust: Arias; Bizet: Les Pecheurs de Perles: Au fond du temple saint.
WNYC—Handel in
London. Part 2. Recreation of 18th-century London and the society in which Handel spent most of his creative life.

7:04/WQXR-AM/FM—
Mstislav Rostropovich, conductor and cellist.

8:00/WNYC—Israel in
Egypt. Recorded in 1984 at San Francisco's St. Mary's Cathedral (MacGowan, Peabody, Hillgouse, Thomas, Velta, Maccallister/Preston).

8:05/WQXR-AM/FM—
Donizetti: Lucia di Lammermoor (Gruberova, Kraus, Bruson, Lloyd, Royal Phil Orch/Rescigno).

Mon., Feb. 25

3:00/WNCN—
Beethoven: Sonata for Piano #21 in C, Op. 53 "Waldstein"; Lalo: Norwegian Rhapsody.
WNYC—A look at Jared
Beynon's opera "Iphigenia."

4:00/WNCN—Bach:
Toccata in c; Wagner: The Flying Dutchman: Ov; Satie: Sports et divertissements.

4:04/WQXR-AM/FM—
Rimsky-Korsakov: Russian Easter Overture; Bach: Oboe Sonata in g; Schubert: Polonaise for Violin & Chamber Orchestra.

5:00/WNCN—Avison:
Cto Grosso #4 in a after D. Scarlatti, Anon: 16th-Century French Dances.

7:00/WNYC—Handel
in London. Part 3. Recreation of 18th-century London and the society in which Handel spent most of his

creative life.
7:03/WQXR-AM/FM—
Vivaldi: Ov from Bajazet; Chopin: Variations on "La Ci Darem La Mano."

8:00/WNYC—Handel:
Orlando; Great Choruses from "Messiah."

8:05/WQXR-AM/FM—
Handel: Organ Cto #13 in F; Haydn: Sym #52 in c.

9:00/WNCN—Great
Concerts from the Y. Recorded at the 92nd Street Y. Schubert: Winterreise (Cheek, Levine).
9:06/WQXR-AM/FM—
Boston Symphony Orchestra. David Zinman, conductor. With pianist Murray Perahia. Ponce: Avant; Mendelssohn: Piano Cto #1 in g; Elgar: Falstaff, Op. 68.

Tues., Feb. 26

3:00/WNCN—Corelli:
Cto Grosso in F, Op. 6, #12; Granados: Goyescas: Part 2; Janacek: Fiddler's Child.
WNYC—Schuman: Old
English Rounds, In Praise of Shahn.

4:04/WQXR-AM/FM—
Ravel: La Valse; Furstenauf: Rondo Brilliant, Op. 38.

5:00/WNCN—Liszt:
Transcendental Etudes #4 & 5; G. B. Vitali: Works for Violin & Organ.

6:00/WNCN—Cziffra:
Fantaisie Roumaine; Graupner: Cto for 2 Transverse Flutes, 2 Oboes, 2 Violins, Viola & Cembalo; Boccherini: Sonata for Cello & Piano in C; Vivaldi: Cto for 2 Mandolins & Strings in G.

7:00/WNYC—Krenek:
Kleine Blasmusik; Prokofiev: Chout, Suite; Messiaen: L'Ascension.

7:03/WQXR-AM/FM—
Haydn: Sym #64 in A; Beethoven: Romance #2 in F, Op. 50; Granados: Quejas o la maja y el ruiseñor from Goyescas.

8:00/WNCN—Juilliard
String Quartet live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—
Handel: Cto Grosso in c, Op. 6; Mendelssohn: Sym #5 in d, Op. 107.

9:00/WNYC—St. Paul
Chamber Orchestra. Pinchas Zukerman, conductor. Haydn: Sym #22; Prokofiev: Sym #1, Op. 25, "Classical."

9:06/WQXR-AM/FM—
Philadelphia Orchestra. Klaus Tennstedt, conductor. With violinist Elmar Oliveira. Bruch: Violin Cto #1 in g, Op. 26; Bruckner: Sym #7 in E.

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Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

Control Your Mind, Life—Hypnosis! Weight, smoking, stress, anxiety, insomnia. P. Buckley, Ph.D. 212-744-2077.

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

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Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla. 33040. 305-294-8787.

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Trade Lbs For Tan!—10-20/week. Medically supervised. Palm Beach on ocean. Fineway House. 1-800-327-7661, ext 7159.

You've Got Nothing To Lose—But weight. Moderate fees. Individual counseling. Free consultation. 212-861-2891.

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Mountain Sky Guest Ranch—30 miles north of Yellowstone Park. Horses, tennis, pool, sauna, hot tub. Gourmet dining, barbecues, first-rate cabins. Fishing, hiking, square dances and much more! Brochures and information: Write or call: Box 1124, Helena, MT 59624. 1-800-548-3392.

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Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

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Strictly Personals is a weekly feature. New Rate: \$23.00 per line. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add \$15. for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published. Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!

Address Your Response This Way:

New York Magazine,
P.O. Box 4600,
New York, New York 10163

Box Number

STRICTLY PERSONALS

Architect—55, beard, loves music, film, puns, cats, seeks non-smoking, Manhattan lady to 45. Photo. NYM H861.

Very Special Westchester Widow—Jewish, loving, intelligent, financially secure, personality plus, seeks male counterpart, mid 60's, who feels as I do that life can begin again. Phone/bio. NYM L038.

Glamorous Blonde—Voluptuous, 40's, 5'4", down-to-earth, sweet, feminine, successful, career gal, Manhattanite. Seeks a nice person, who is tall, good-looking, successful businessman, 45-55, charismatic, unmarried, kind heart, silver hair a big plus. NYM J224.

Puerto Rican Woman—28, Westchester, seeks stable relationship. NYM M025.

I Have "Places In The Heart" For You—Caring male, 28, 5'6", TV analyst, likes movies, sports, TV. Seeks trim female, 24-29, with similar interests for fulfilling relationship. Photo/phone. NYM M124.

Forget February's Blues—Nice to look at, nicer to be with, Jewish woman, 33, successful, professional, interested in meeting a Jewish man, 30-40, who is happy with himself and his career and is ready for romance. Photo/phone/note. NYM L096.

Considered Beautiful—Without and within. Elegant, refined, intelligent, educated. Open, sensitive and financially secure. Seeks cultured, successful, single gentleman, 48-63, with sense of humor and integrity. NYM L099.

Does There Exist—In NJ, a classy woman who knows she's special, attractive, tall, trim, well-educated, successful, positive and sensual? If so, high-energy executive, 43, having same qualities, wants to meet you. Photo/phone/photo. NYM L125.

Prettiest, Professional Brunette—5'7", slim, Jewish, very young 46, seeks professional/executive, 47-53. NYM L126.

The Purpose Of Life—Revealed here for the first time: fun, intimacy, bearing witness to each other's days and nights, creativity, sensuality, lazy Sundays, art, music and (with the right person) raising children. Very bright, attractive, 31-year-old man seeks pretty gal in her 20's with similar views, prominent ideals and prominent derriere; and who is not the type to answer an ad like this! I suggest a casual meeting over coffee. Photo appreciated. NYM K162.

I'm Not Cutesy—Warm, competent woman, 40, seeks active, sports-minded professional man to share skiing, golf, biking, ballet and more. NYM K172.

Stable Redhead, 38—Sincere eyes, warm smile, subtle wit. Seeks single, caring man with sensitivity/spirit. NYM K245.

Coming Your Way—A classy, tall and pretty 32 to stay. Hockey, rock, country air, jeans too, if we're to share. If you're sincere, we're a pair. Photo/photo. NYM M215.

Dutch Delight—Seeks NY complement. Mid-40's, mid-Manhattan lady seeks sophisticated, confident executive. Bio, photo, phone, please. NYM L197.

Be Special—I am; beautiful inside and out, creative, Manhattan Jewish female, 41, svelte, non-smoker, seeks handsome, warm, loving male. Humor, dancing, photo, letter a plus. NYM M216.

Executive Producer—Romantic, Jewish professional, 32, with diverse business interests on both coasts, a heart of gold, always smiling, handsome, warm, sweet, sensitive, caring, tender and affectionate. Doesn't smoke or drink, loves to ski, sail, enjoys music and movies. Wants to sweep a lady off her feet, fall madly in love and live happily ever after. If you are creative, intelligent, beautiful (maybe even a princess) write to me describing yourself, your goals/aspirations, etc. Send photo; if the chemistry is there, perhaps our production will win an Academy Award as the new Love Story. NYM M177.

Lonely Attorney, 6'10"—32, seeks warm, sensitive woman, well over 6', to share friendship and romance. NYM K173.

Educated Lady—53, 5'5", Latin-American background, slim, seeks intelligent, established, gentleman 55-65, for friendship and possible future together. PO Box 500, Murray Hill Station, NYC, NY, 10016.

Striking Jewish Widow—Seeks affluent, athletic man, 58-65. NYM J262.

All-Together Male—Warm, loving, honest, affectionate, caring, down-to-earth, 5'10", 45. Seeks female counterpart, 30-38, for love and commitment. Photo/phone. NYM M132.

Warm, Wonderful Woman—Very pretty professional, 40, 5'8", slender, vibrant, loving. Seeks man 37-47, with intelligence, sense of humor, passion and compassion, who is no stranger to his feelings. Photo appreciated. NYM L133.

Attractive Woman, 35—Independent, stylish, successful and feminine, seeking successful, single, Jewish man, who is having as much difficulty finding the right woman as I'm having finding the right man. Note/photo/phone are necessary for response. NYM L134.

Very Aesthetically Pleasing—Jewish lady, 35, professional, lover of the arts, travel, fitness, children. Clever, urbane, artistic, warm and tender. Seeking sanguineous soul for connubial bliss. Bio/photo. NYM M134.

Charismatic Bohemian Entrepreneur—36, sensitive and too busy to find proper lady. Seeks ambitious, petite female, 22-30, willing to enjoy my children. Take me away from business and into present. Photo. NYM K175.

Are You A 38-48-Year-Old Man—Who has his feet on the ground and believes the sky's the limit? If so, send thoughts and photo, and maybe we can take off or land. NYM M131.

Special Gentle Man—Reflective 50's. Trim, handsome, affectionate, educated, intelligent, articulate, successful. Waiting for comparably endowed and truly attractive, slim 40's woman to share whatever evolves. NYM M135.

Christian Lady—Very pretty, seeks single Christian (never divorced), reliable, successful man, 30-40, to share interests in people, music, art, literature, town/country life, marriage/family. NYM M188.

6', Manhattan Jewish Male—61, widower, seeks that special female for more than "another date." Photo appreciated. PO Box 187, New York, NY 10024.

MD, 28—Seeks pretty, never married, Jewish doctor-to-be, 25-29. NYM L135.

Handsome, Italian-American—Executive, 41, 6', slim, intelligent, elegant and very together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful, 26 to 39, without children and possess a true sense of honesty, class and wit. Photo and home phone, please. NYM K177.

Ethical Gentleman, 60 Plus?—Slender, well-educated, understanding woman awaits reply. NYM K178.

Outstanding Female WASP—Extremely attractive, seeks male equal. Must also be intelligent, sensitive, self-supporting, age 34-44 (I'm 36). Photo/bio essential. NYM K179.

Handsome, Professional Male—Romantic, sensitive, 26, 5'9", seeks refined, shapely, affectionate, sincere, non-smoker, Jewish female for lasting relationship. NYM K184.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Handsome, Successful, Young 40—Christian male seeks caring female, 25-37, good figure, mind and looks. Serious but likes to party. Enjoy outdoors, sun, fun, boating, open and honest, lasting relationship, the better and simpler things in life. Letter/photo a must. PO Box 101, Croton-On-Hudson, NY 10520.

Athletic, Humorous Lawyer—5'9", good-looking mensch seeks brilliant, very shapely, caring, devoted, creative, late 20's non-smoker. Photo. NYM K181.

New To NY, Late 20's—Single, professional woman, attractive, sincere, fun-loving, seeks gentleman, 30's, for friendship/romance. NYM K182.

A Mid 40 And 5'3"—Petite, Asian, shy, attractive, RN, looks much younger than age, wants a friendship. Seeks gentleman, around 45, who's tall, has sense of humor, emotionally/financially secure. Likes a commitment. Bio, photo, phone. NYM K183.

Jewess, MD Student—25. I use: sneakers, chopsticks, my head. I don't use: floorwax, people. Photo? NYM L136.

Successful Jewish Exec—42-years-young, who friends say has everything going for him, seeks down-to-earth, petite, pretty lady for candlelit dinners, walks along the beach and who knows? NYM M137.

Warm, Successful, Petite—Blonde, seeking handsome professional, 36-45. Likes fishing, biking, nightlife, travel and adventure. Photo a must. NYM J263.

Successful Manhattan Businessman—32, seeks attractive, athletic woman, 23-35, to share everything from sailing and bicycling to candlelight dinners and romantic sunsets. Please send photo/bio/phone. NYM M144.

Black Retired NYC—Police officer, college graduate, interested in meeting successful, lovely lady, 30-40, non-smoker, for friendship. Varied ethnic person encouraged. PO Box 68, Qns, NY. 11434.

Stop Here!—Are you looking for a sincere, honest, very handsome, Jewish, professional male, 31, who is interested in a lasting relationship? If yes, please send bio/photo (photo a must). NYM M138.

No I'm Not—Wealthy, macho or very successful (yet), but a 1944 vintage single, witty, intelligent, sincere, warm, 5'8", NYC male WASP. I enjoy flea markets, European travel, intimate dinners and romantic evenings with soft music, white wine and hopefully you. Phone/bio/picture, please. NYM L071.

Incurable Romantic—Attractive, slender, 5'9", female professional, 31, intelligent, warm, divorced (no children), enjoys aerobics, travel, country and city life, good laughs, culinary adventures. Seeks tall, witty, professional Jewish male with similar interests. Bio/photo. NYM M139.

Wanted: Friend, 60's—Sense of humor, interested in meeting pretty, slim, chic, 5'6", fun-loving, theater going, tennis playing, green-eyed widow. NYM L138.

Dry Wine, Dry Wit—Very feminine, 27, 5'5", blonde, Nordic WASP. Eclectic, active, loves day/nightlife, Lakers, and antiques. Seeks soulmate. Will settle for Valentine. NYM M140.

Loves To Dance—Vivacious, petite, lovely blonde, divorced, seeks caring, happy man, 35-45, established in business, for meaningful relationship. Bio/phone. NYM L139.

Good-Looking, Interesting—5'7", slim, professional, Jewish, lively, loves music. Travel seeks single, healthy, educated man with humor, 50-59. NYM K185.

Dynamic Blonde, 26—Seeks good-looking man, 26-36, 5'10" plus for dining, dancing, romantic evenings. NYM M142.

Slim Lady, Sail Enthusiast Only—Will teach but must swim. I'm attractive, Catholic gentleman, 34, 5'11", 160. Photo. PO Box 190, City Island, NY 10464.

Clified Nature Lover—Into biking, skiing, the Upper West Side, concerts, affection, laughter and openness, in search of intelligent, sincere male, 32-45, with sense of humor, joy of life. NYM M141.

Bright, Sensitive, Handsome Male—50, 5'11", size 39, needs gal under 40, who is tall, slender, attractive and can communicate. PO Box 245, NYC 10025.

Outgoing Lady Wanted—Jewish, 24-30, slim and pleasant with sense of humor and ready for long-term relationship. Class and looks are important, really appreciated. Reward: International businessman, 31, Jewish, secure and honest, affectionate and witty. I'm a 6', 150 lbs, blue-eyed, alive and on the go, fine gentleman. Enjoys reading, dancing, sports cars, fishing, cooking. Prêt à aimer? Be my Valentine with a warm note/photo/phone. NYM L140.

Grown Up Only—I'm 32, a tall, attractive academic man with a well-tuned sense of humor who is tired of dating 30-year-old teenagers. If you're a woman, 30-50, attractive and funny and if romance interests you at least as much as IRAs or jogging, please write. Photo appreciated, bio essential. NYM M146.

Very Pretty Lady—36, blonde, blue-eyed, slender, sensual, seeks handsome and successful man, who likes to laugh. Phone/recent photo. NYM L141.

Expressive, Pretty Lady—32, tall, smart, fun, honest, Christian seeks special man. Photo/phone. PO Box 1140, Secaucus, NJ

Ivy League Woman—Classy professor, slim, pretty, sophisticated, affectionate, 40's. Loves museums, theater, books. Seeks loveable man of similar tastes for sincere relationship. NYM K190.

Warm, Attractive Physician—Jewish, 34, seeks single, mature man, 34-45 or so, interested in commitment to a special woman. Are you a sincere man with humanistic values, a sense of humor and no fear of my two nice kids? Live in Rockland, work in Westchester. NYM M149.

Charming, Irreverent, Expressive—Funny and quite handsome Wall-Streeter, 30, seeks intelligent, unpretentious, non-neurotic woman (23-30); possessed of natural beauty, integrity and a sense of humor. Photo. NYM K191.

Handsome Male Physician—Athletic, 30, seeks mate for life. NYM K192.

Pretty, Manhattan, Christian—Mature lady seeks secure gentleman for sharing and caring, urban and seaside pleasures. NYM K193.

Professional Gentleman—55, easygoing, with a sense of humor and gentle manners, seeks professional lady with similar qualities. NYM M247.

Pretty, Soft, Slender—Blonde, 38, 5'7", psychoanalyst, gentle spirit, warm-hearted. Seeks emotionally mature, caring, responsive man, for reciprocal relationship. Letter/phone. NYM E537.

Connecticut Woman—Highly imaginative, truthfully attractive, 45, professional, intelligent, would leap at knowing a man between 40 and 55 who enjoys chess, or music, or dancing, or plays, or movies, or reading, or gourmet food, who is skillful at what he does, possibly a great chef, or writer, or actor, or physicist, but must be a non-smoker, over 5'8" and physically fit. No answering machines, phone, photo, message. NYM K194.

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STRICTLY PERSONALS

Huggable, Lovable, Fashion Exec—Sweetheart-of-a-guy. Jewish, 38, is interested in meeting a sweetheart-of-a-woman (25-34), down-to-earth, stable, attractive sensual lady, to share cozy fires, long walks, gourmet meals, good music and life with. Brief introduction, photo with phone to contact. Only the sincere need apply. NYM L146.

Attractive, Executive Secretary—From Brooklyn, 32, Christian, white, 5'6", slim, non-smoker, seeks tall, handsome, financially secure gentleman to share friendship and maybe more. Photo, note, phone, please. NYM K201.

Pretty, Intelligent, Caring—Secure lady. Interested in professional or successful businessman, 5'10" or more, 50-60, to enjoy sports, culture and dining. NYM K195.

Truly Handsome—I'm Jewish, professional, financially secure, sincere, an Al Pacino look-like. I'm seeking a slim, attractive, Jewish woman, under 34, for a serious relationship leading towards marriage. Photo/phone/bio. NYM L142.

Bikini Wearer—Slender, single woman, 40, 5'4", enjoys beach, music, theater, ballet and relaxing times at home, seeks caring, successful man. NYM M150.

Bored By Trivial Pursuit?—If you're able to love and are a wise, witty, well-to-do male, 37-47, seeking non-trivial with beautiful similar lady, reply. NYM L143.

Attractive Woman Psychologist—5'2", slim, 38, homebody, independent, into equality, humor, film, music, dance, seeks unattached, non-smoking, slim, sensitive man, 29-43 or so, to share life's joys and pains. NYM K187.

Hero, 27—Seeks heroine, 20-30. Photo/phone. For the best. NYM K188.

Emerald Eyes—Of beautiful doctressa, of German descent, brave enough to come alone to this country, and become successful professional and mother of two. Now interested in starting a new life. I'm attractive, 39, white female, LI physician, divorced, 5'8". I love dancing, ballet, music and tennis and possess an unusual combination of humor, warmth, kindness. I'm supportive, sensitive, affectionate, honest, trustworthy, sporty, romantic, and have high moral values. If you are sure of yourself, and have similar qualities, and are willing to give and take without reservation, and you know what it takes to build a relationship with that special person you've been looking for, let's meet and talk. You are also a successful professional, financially secure, handsome, taller than myself, single, less than 48. Send bio/photo/phone. L145.

Champagne Edition—Sparkling blonde, vintage 40's, fabulous collector's item. Seeks sensational male to toast life's joys. Note, photo, please. NYM J265.

Looking For A Mayor Koch-Type—Pretty, prestigious, professional Jewish female in New Jersey wishes to meet a special gentleman, 60 and plus. NYM K199.

Pretty, Slender, Shapely—Warm, affectionate PhD student, psychology, 34, seeks attractive, successful, warm, marriage-minded man. Sense of humor necessary. Photo? NYM K200.

Chemistry, Conversation, Caring—A lot to ask, but a lot to offer. Northern Jersey single male; slim, successful, mid-30's. Seeks a bright, classy lady to share with and grow with. If you love fun, but know that there's more to it than that, please write with phone, photo. NYM K189.

Collectors Item—Redhead, art consultant, early 40's, dynamic Northern NJ entrepreneuse seeks limited edition, successful Jewish businessman to mid-50's, non-smoker, traveler, wit, friends, family, good gin rummy player a must. Original letter/photo/phone. NYM M225.

Single, Intelligent, Very Attractive—Professional female, early 30's, would like to give up fast life and meet male Mormon with similar qualities. Will settle for nice, Jewish/agnostic guy, 30-40. Photo, bio, phone. NYM J266.

Partner Wanted—For tennis and/or courtship. Lovely Jewish lady with sense of humor seeks perfect match. If you are tall, athletic, adventurous, amorous, 35-45, it's your serve. NYM M151.

Three Piece "Sultor"—Handsome, tall, down-to-earth, confident, 39, seeks 28-35, very attractive, tall, thin, alert lady for sharing. NYM M152.

Sensitive, Caring, Fun-Loving—Jewish male, 29, interests include: you and your interests, sports, culture, people. Seeks warm, gentle, attractive, open-minded, open-hearted woman, non-smoker. Note/photo. NYM M153.

Arts Professional—Female seeks counterpoint with male counterpart (30's, WASP). Must know the score; have perfect timing. NYM K197.

I'm Passionate—About Arabian horses, Manhattan, Afghan hounds, wine, the beach, trips abroad, romantic dinners and educated yet unpretentious people who enjoy the finer things in life as well as the simpler ones. I've been told I'm quite attractive and fun. I know I'm 30, 5'11", well-traveled female, financially independent and ambivalent about placing this personal, but crazy enough to do it. If you are under 40, love to laugh, are not afraid to love, take relationships a step at a time and do not strongly object to any of the above, who cares if we have nothing in common, let's check out the differences. NYM K198.

Tired Of Free Spirit Lifestyle—Woman wants commitment. Good family background, education, appearance. 35-years-employed. Tennis, travel, dining out, country weekends. Seeks compatible man. Note and phone. NYM K202.

Attractive, Okay Guy—Tallish, beat-up face, tender, gruff, caring, honest, romantic, young 55, divorced, bright, very successful, funny, cynical, lives in and loves penthouse with trees, flowers, birds, art. Loves (for others) skiing, jogging, tennis. For myself, theater, dining, movies (not films), Truro, East Hampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 37-45. Recent, accurate photo a must. Phone, etc. NYM M145.

Wanted: One Magnificent, Well-Bred—Sensitive, intelligent, attractive, charming, world-class male, for exquisite, beautiful, intelligent, charming, world-class, WASP female, 35, to share stimulating, eclectic life style. NYM J270.

Medical Student—At major Manhattan institution. Seeks attractive, intelligent female. Send bio, photo. NYM M155.

Going Once, Going Twice—A 26-year-old, very pretty, intelligent, professional, Jewish female with lots of sensitivity, warmth and good sense of humor, seeks similar male looking for the missing piece to his otherwise complete collection. Note/photo optional. NYM L147.

State Of The Art Woman—Seeks back to basics. Hardware: young 35, pretty, petite, thin, shapely. Software: intelligent, educated, warm, athletic, stylish, creative with artistic and musical talents. Input: find Jewish male, 30-45, successful, intelligent, handsome. Output: friendship leading to romance. Printout: happily ever after. Bio/photo. NYM J271.

Warm, Pretty, Sincere—Professional Jewish woman, young-32, slim, 5'5", feminine, intelligent, sensitive, affectionate. Loves all kinds of music, dance, swimming, other interests. Seeks successful and attractive male, 29-38, with similar qualities who likes the finer things in life for best friend and serious relationship. Phone, photo, bio. NYM M156.

Single Professional Male—Late 20's, 5'6", good-looking, seeks down-to-earth relationship with similar female who is bright and caring. Please send reply/photo to NYM J272.

Successful, Nice-Looking—46, Jewish (traditional) attorney, financially secure, bright, seeks warm, attractive, successful, professional, Jewish (committed) woman. Photo appreciated. NYM L149.

Successful, Career Woman—29, who is tired of climbing Mt. Washington alone, seeks gentleman, 30-45, who is as comfortable wearing a backpack as he is wearing a dinner jacket. NYM M245.

Quality Man—Successful, thought to be quite good-looking, trim and very youthful, 43-year-old Manhattanite. I believe myself to be a caring, sensitive, witty, warm, truly nice guy. Looking for the special woman in her early to mid 30's for intense relationship. A brief note/phone and photo appreciated. NYM J273.

Beautiful Female Lawyer—27, slim, feminine, unpretentious. Seeks a very bright, warm, sincere Jewish guy for friendship and romance. NYM M157.

Beautiful Boston-Bred Manhattanite—5'7", thin, world-traveled, unique lady. Class, culture, wit, many interests. Seeks tall, fit, refined, good-looking, emotionally/financially secure, male counterpart, 38-48. Bio/photo/phone. NYM L150.

Teddy Bear—Warm and kind, strong and secure emotionally and financially, 47-years-young, handsome; loves people, animals, especially horses, boats and children. Seeks lady, 30-40, pretty in face, body and heart, who turns heads on the street and keeps them turned with her intelligence and wit. Note/photo/phone. NYM M159.

Very Pretty Christian Lady—Late 40's, intelligent, educated and affluent who enjoys theater, opera, sports, travel and good friends seeks gentleman, late 40's through 50's with similar interests who is attractive and reasonably fit and above all, intelligent and good natured. Bio/phone. NYM K205.

Beautiful, Elegant, Successful—51. At home with the woods, Paris, Bach and a humorous, loving man. NYM M246.

Together Professional Man—Looking for independent woman, 35-40, for a non-suffocating relationship starting with friendship, ending with romance. Please send bio/photo/phone; will reciprocate to avoid blind date syndrome. Interests: cruise-sailing, music, art, serious photography, fine wine, sports, candlelight dinners at anchor, good conversation, sensitivity, lots of laughter, and relaxation as an art form. NYM J268.

You Don't Have To Be Perfect—Winsome, witty, well-educated, swell-looking woman, 34, welcomes convivial, committed connection with "Quintessential" professional Jewish male, 30's, based in reality, sprinkled with levity, driven by optimism and an open heart. NYM J269.

Handsome, Successful, Oriental PhD—Westchester resident, male, 35, non-smoker, never married, seeks warm, sincere, intelligent, trim, dynamic counterpart to share mutual interest: tennis, skiing, body-building, NY culture, adventures, books, romantic dining, sunset by the Hudson, and joys of life. NYM K203.

Good-Looking Guy, 32—Warm, witty, sincere, seeks attractive female with sense of humor for romantic times, eventual commitment. NYM K204.

Handsome, Successful—Jewish executive (rag business), single, 33, well-built, loves fitness, sports, music, theater, dining, travel, romance, laughter, but not without you. Seeking very attractive, bright, slender, warm, energetic, marriage-minded Jewish woman, interested in sharing experiences with a sensitive, passionate man. Live in Midwest, visit NYC often. Remember: nothing ventured nothing gained. Photo and phone number appreciated. NYM M154.

Successful Businessman, 40's—Seeks slim, warm, attractive, Jewish woman, single or children, 26-36, for lasting relationship. NYM J275.

Intelligent, Athletic, Attractive—Successful, black male enjoys nicer things in life. Seeks slim, intelligent female, 25-38. Photo and note, please. NYM J276.

Dazzling, Desirable, Winsome—Woman, 41, Jewish, good body, good mind, good everything. I have it all except you. You are intelligent, successful, have decent values, a good heart and you want me as much as I want you. Phone/photo if possible. NYM L151.

Lady, 60's—Seeks man, 60's to share, explore city in leisure hours. NYM M160.

Romantic Sailor—Successful LI entrepreneur, yacht owner, young 50's, slim, divorced with grown children, wants to remarry. Am intelligent, gentle, loving, with a good sense of humor. Seeking an active, petite, adventurous lady of warmth and beauty, 32 to 42, who knows and loves sailboats, cruising and other good things in life. Letter/photo appreciated. NYM K206.

Sexy, Chic, Successful Lady—34, seeks male counterpart, 35-45. NYM K207.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Artistic Flair, Intellectual Nature—Pretty child psychologist, 36, enjoys classical music, dancing, travel, long walks. Seeks successful, caring, Jewish man, 33-45, for romance, marriage/family. NYM M249.

Very Attractive Lady—Attorney, 27, warm, sensitive, seeks attractive, professional, Jewish man (26-35), who enjoys romantic dining, dancing, and staying fit. Photo/bio/phone, please. NYM L152.

Handsome, Dynamic, Discerning—Gentleman, commitment-minded, seeks exceptionally attractive, bright, sensitive and very selective, one-man woman, 25-34. NYM K209.

MD, 38—Distinguished-looking, diversified interests, seeks female to 35. Must be beautiful inside and outside. Bio/ phone/ photo a must. NYM L153.

Male, Handsome, 39—Wishes to discuss extensive sailing adventure with lady, 28-35. Must be pretty, petite, gutsy, love sailing. Photo. NYM K210.

Dallas Widow—55, enjoys outdoors, travel. Needs more than highly professional position and wonderful independent children to satisfy future years. Seeks married life with a sincere, intelligent, interesting, successful Jewish male. Could easily leave Texas! Write. NYM E538.

Very Attractive, Sophisticated—Voluptuous PhD, divorced, mid 30's, eclectic interests in the arts, politics, sports. Seeks male counterpart who is very bright, tall, burly, powerful, humorous, warm, secure, who is 38-45, interested in starting a Jewish family with a very fine lady. If you have some of these qualities, please send note and phone number. NYM L154.

Beautiful, Slim, Sensitive—Woman, 28-33, is wanted by an extraordinarily personable, great-looking, highly successful man. Photo, bio, phone. NYM L156.

Unique In Thoughts—Appearance and soul. I'm a mid-30's career woman who is warm, sensitive, bright, successful, with good sense of humor. I enjoy the city, the country, warm fire, theater, travel and the beauty in life. I'm seeking a selective man with similar qualities and interests who wants to share the joy, fun, love, and growth in life with his best friend. Photo/ phone. NYM L157.

Nearly A Lawyer—Jewish, 27, 5'7", seeks woman for romance. NYM L158.

Attractive, Intelligent, Talented—52, slim, European female, Manhattanite, seeks intelligent, attractive, worldly, gentleman over 50. Photo/bio, please. L160.

Sensitive Manhattan Lawyer—Seeks attractive, cultured, WASP lady, 35-47, to share classical music, theater, reading, traveling and country walks. I am 6', attractive, Ivy-educated and divorced. Are you that special lady I have been seeking? Photo would be helpful. NYM K212.

Intelligent, Lovely—Orthodox Jewish lady, 5'6", seeks caring, understanding, established gentleman, 25-35. Bio and phone number. NYM J277.

Ukrainian Male Wanted—39 plus for warm and caring relationship with pretty, fun-loving, sensuous brunette. Photo/ bio/ photo. NYM K208.

Searching For That Special Lady—Why haven't I found her? I'm 32, 6'3", 180, Jewish, extremely good-looking, tan complexion, green eyes. I am a very ambitious, highly successful dentist. For relaxation I enjoy lying in the sun on a tropical beach or sipping wine in front of my fireplace. I am very athletic and enjoy tennis and skiing. My special lady should be warm, sensitive, honest, with a good sense of humor. She should be 20-28, 5'3"-5'10", beautiful inside and out, have a slim, athletic body. You should be marriage-minded, with children in future plans. Photo/photo a must. NYM M161.

Extremely Bright, Handsome—Professional man, 22, finds women his age somehow lacking. Seeking very bright, very attractive, slender woman, 24-32. Warmth, intellectual curiosity important. Photo/phone/note. NYM M162.

Petite, Vivacious Widow—Seeks sincere, successful, active family man, 38 plus. NYM J274.

Teddy Bear Type—Wanted for cuddling with 34, 5'5", attractive, fun-loving, sensitive, dependable and caring female. No slims please, a man to hold on to. Muscles and good sense of humor a plus, with a variety of interests. NYM M170.

Aspiring Theatrical Writer—38, 5'9", slim, attractive, energetic woman, industrial writer for money, seeks man, 38-48, hopefully with interest in theater. I also like cross-country skiing, hiking, travel, NY, and several good laughs a day. Write PO Box 367, Cooper Sta., NYC 10276.

Pretty WASP Runner—32, slim, professional seeks running man. NYM L155.

Do You Promise To:—(1) Be charmed by this lively NYC Jewish widow, 51 (who lies about her age)? (2) Be amused by stories about my teaching (I'll enjoy your stories, too)? (3) Be willing to negotiate who gets which section of NY Times first? (4) Be eager to answer this ad (which costs a fortune)? Are you the man with promise? NYM M165.

Chicago Area Professor—50's, fit, terracotta, peach, rose, slate gray. needs woman to compliment the scheme. what colors are you? NYM L159.

Ruggedly Handsome—6'4", 195, affluent, outdoor romantic, exec, age 42, seeks tall blonde beauty for commitment. One-woman-man. Photo/phone. NYM L161.

Tall, Slender Blonde—Warm, wise, witty, Manhattan woman, with inner and outer beauty, seeks successful, well-educated, Jewish male, 44 plus, 6' plus, with imagination, diverse interests and joie de vivre! NYM M167.

Good-Looking, Vibrant—Professional male, 26, would like to meet an outgoing, attractive female, 20-26. Photo/phone/ good joke, please. NYM M175.

Triple A Rating—Attractive, athletic, affectionate. LI gentlewoman seeks sincere gentleman, 52-62, with whom to enjoy friendship, dancing, tennis, travel. Bio, phone, photo, appreciated. NYM J279.

Exceptionally Attractive—Slim, European, professional woman, 40's, varied interests, seeks relationship with accomplished, male counterpart. NYM M168.

Jewish Female—29, seeking a successful, handsome, single, Jewish male, 28-35, who is interested in meeting someone who is attractive, athletic, aspiring, adventurous, affectionate, amorous, and that's only the A's. Photo. NYM M169.

Attractive, Romantic, Lawyer—5'7", 30, Jewish, sincere, loves NY culture, Szechuan food, Central Park, seeks intelligent, attractive, slender woman, 24-31, with similar interests, for the real thing. Bio/photo/phone. NYM L155.

Sophisticated, European Lady—Widow, 45 years young, attractive, good figure, impeccable dresser, world-traveled, good cook, caring, romantic and very affectionate, accustomed to the finer things in life, would like to fall in love again, with gentleman 45-63, to share happiness and a good life. Waiting for your reply with photo and phone. NYM L163.

Relocated To New York—European male, 33, 6'3", well-travelled and educated-looking for attractive, fun-loving counterpart, 25-35, to explore Big Apple and countryside. Photo/note, phone appreciated. NYM K216.

Cross-Country Skiing—Very attractive, delightful, professional (PhD), Jewish woman, 34, wants to share the joys of the trails this winter plus other outdoor and cultural interests with affectionate, caring, non-smoking, professional Jewish man, 30-37, for lasting relationship. Letter/phone/photo, please. NYM J278.

Pretty, Successful Enthusiastic—Petite, Jewish female, 31, seeks a funny, intelligent, good-looking, athletic executive who's a bit of a rock 'n roller. Photo/ phone. NYM K217.

An Eclectic Jewish Man—60, widowed two years ago after marvelous marriage. Social work administrator enjoys work, sailing, skiing, travel, reading, good living in NYC, seeking someone with character, similar values and interests. NYM M171.

Stunning Lady Attorney—30, 5'2", beautiful brunette, athletic, lover of sports, theater, fine foods, fine man. Seeks tall, slim, gentle, secure, successful male MD, JD, top level corporate exec, or Ivy MBA. 32-45. Photo/bio/phone. NYM L164.

No Hackneyed Adjectives—I'm 31, a self-employed attorney, Jewish, athletic and idealistic. The rest is chemistry. Send note/photo. NYM K218.

Successful Executive, 44—Seeks intelligent, attractive, organized woman for quiet NJ country times of good conversation, humor and intimacy. Photo/bio/ phone, please. NYM K214.

Available—Handsome, intelligent, highly successful, warm, fit, widower, 50, seeks very attractive, slim, intelligent, unpretentious but worldly woman, 35-45, to share a wonderful life in Manhattan, CT, and the rest of the world. Photo/phone. NYM M163.

Raven-Haired Beauty—Sensuous, talented, thoughtful businesswoman seeks marriage-minded, Jewish executive, 36-46, to share feelings, laughter, caring and love of the arts. NYM K215.

Bubbly, Pretty, 35—Lady seeks 33 plus man to share life. Bio/photo NYM L170.

Creative Environment—Roots, home, family, love, joyful relationship, harmony, successful, quality, professional woman, very pretty, financially independent, warm, caring, sophisticated, unpretentious, seeks successful kindred spirit, 38-50, man, who is missing the above in his life. NYM L165.

Former Model—5'8", top exec, 37, seeks charming, successful man. NYM M173.

Charming Executive—Handsome, 37, 5'11", Manhattanite. Enjoys books, long walks, theater, dining out, the country, and quiet evenings at home. Seeks very attractive, slender woman, 25-35, who would enjoy the same. Photo please. NYM L166.

Casting For Stable, Slim, Pretty—Non-smoking, vegetarian, 22-30, to play opposite creative, esoteric, professional male, 32, in a lifetime commitment. No acting is prerequisite. NYM M174.

Amiable, Affable, Attractive—Romantic, Bergen County executive, 45, working in midtown, is seeking a female counterpart, 30-50, to share Sunday morning, quiet dinner, the city, the beach, and each other. NYM L167.

Active Accomplished Female—38, no longer career driven, seeks trim, comforting, thoughtful, spontaneous, unconventional conventional man. NYM L168.

Active Energetic Woman—30's, very bright and very pretty, Christian, would like to meet successful, athletic, together man, 33-43. NYM L169.

Attractive, Slim, Successful—Traditional, irresistible, non-pushy, Jewish female, interior designer, seeks stable and solvent, Jewish male, 35-50, kind and comical. Note/phone, please. NYM M176.

Only For Pleasure—No commitment. Beautiful blonde marketing exec, part-time model, marathoner, expert skier, 38, seeks tall, very handsome, financially secure man. Must live in Manhattan. Bio/ photo/phone NYM L171.

Gentle, Mature, Jewish Male—28, 6'3", 180, professional, financially/emotionally secure. Seeking a Jewish professional female, 22-28, non-smoker, to enjoy NYC with while building a lasting relationship. I enjoy the theater, movies, music and the beach. I treat a woman with love, kindness and consideration. NYM M179.

I Can Go—To the Metropolitan for van Gogh, to the Neil Simon to see Brighton Beach Memoirs, to the Frick to feel inspired by listening to Vivaldi or Bach, but to find a man with warmth, identity, direction, and a wish to share, I have to write a creative ad in the New York Magazine. If I might meet you at any one of these places, then write. By the way, I am a 38, Jewish, attractive, professional woman and romantically spirited. NYM M180.

Dynamic, Fun-Loving—Italian-looking, Jewish, 31, 5'8", accountant, with sales personality, seeks sincere, good-looking, affectionate woman (23-28) who can share and handle the ups and downs of life, relationship leading to possible marriage. Bio/photo/phone. NYM L174.

STRICTLY PERSONALS

Very Desirable Jewish Female—Manhattanite, desires to start a family. Seeks desirable Jewish male, 42 and over. NYM J285.

Vivacious, Fabulous 40's Lady—Seeks terrific Jewish male for serious fun. Note/photo/phone. NYM M172.

Are You As Tired—Of the single scene as I am? Pretty, Jewish, NJ divorcee and mother, 33, seeks sensitive, successful man who also wants a life of warmth and fun. Photo/phone optional. NYM L172.

Florida Area—Tall, handsome, financially secure WASP, wants serious relationship with honest, attractive, happy, professional-type woman of child-bearing age. Photo/phone/short bio. NYM M183.

Are You Awake—40 to mid 50 man with brains (develop street smart), heart (for himself/others), body (5'11" plus/good non-verbal communication), in control of life (extra money/time for fun)? This attractive woman promises to call. Photo/photo (make the effort). NYM L175.

Attractive, Successful—Ivy League gentleman, looking for someone hard to find. Why hard to find? Because she is beautiful and sexy, but not egotistical; intelligent and sophisticated, but warm and kind-hearted. If you are that woman and 25 or under, send a photo and a note to PO Box 3281, NY, NY 10185.

Act Now, Limited Offer—Good-looking, 38, Jewish male, emotionally/financially secure, seeks pretty, slim, sincere, Jewish female, to 33, for a lasting relationship. Note/photo/phone. NYM M184.

Attractive Female Dancer—18-28, sought by handsome, elegant, athletic, warm, European gentleman, 30's, involved in the art world. NYM K233.

Guy Seeks Gal—Aim: be friends, be wed, have kids, have fun. Me: mid 40's, athletic, funny, Christian background. You: under 36, in shape, warm, kind. NYM L177.

Warm, Sensitive, Attractive Woman—36, seeks mature and intelligent, fun-loving man to late 40's. NYM M187.

Doctor/Violinist/Artist—Handsome, slim, 6', 150 sit-ups, passionate, humorous, jogs, affluent, plays Bach obsessively, writes on consumerism, painter, longs to wed bikini-slim, tall, very pretty, 30-43 only, professional, witty, homebody woman, who understands chamber music, digs van Gogh/Picasso, yearns to love in earthy Village loft replete with etching press, Steinway, cat. No: drinking, smoking, lipstick, nail polish, kids, dyed hair, religion. Photo/phone/bio. NYM L179.

Attractive, Well-Built, Athletic—White, male physician, 42-years-old. Looking for a vivacious, attractive, warm and affectionate woman, 25-38, who cares both about her man and herself and who loves to dine, dance and enjoy the finer things of life, but is just as comfortable sitting at home by a warm fire sipping cognac. I like to run, play tennis and be successful at all that I do, but above all, I am a true romantic who would not fear loving one who loves him back. Photo/phone/note. NYM K222.

Retired Widower—Flushing homeowner. Dance, sing, arts, sports. NYM K223.

Are You As Tall—As you think you are? As outgoing? Looking for a tall, outgoing, bright woman, 30-35, no children. I think I'm a similar man and know I'm 6'2". NYM K224.

This Is Not Funny!—But I am. I'm also all of the good adjectives starting with "s", none of the negatives starting with "d." You are a dynamic, intelligent, successful, savvy man, 37-47, who will appreciate a super-attractive, trim, exciting, non-conservative redhead, 5'7", 37, who loves good food and wine, good times, tennis, travel. We both want fun, romance, a bit of adventure and lots of warmth and caring. Note, phone, photo if possible. NYM K226.

Must Love Ice Cream—Fun-loving, handsome male, 42, seeks very attractive, affectionate and warm woman, 28-35. Photo/bio/phone. NYM K227.

Lately You Felt So Lonely—Spring will be here soon; please come and hold my hand, let's walk on the seashore and among the flowers in Aspen. Come sit with me in an outdoor café in Paris and Rome and let's watch the passersby. Look into my eyes. I want to see your soul and I want you to see mine. I am emotionally, intellectually and financially very secure. The only thing missing from my life is the love of a wonderful woman. Please send a picture of yourself and your home phone number. Let's talk! NYM K228.

CT Executive—45, Ivy grad, straightforward, good sense of humor, well-traveled. Loves outdoors and country life. Seeks bright, good-looking woman in her 30's, who enjoys life's simple pleasures and may be interested in marriage and family. Note, phone, photo. NYM K229.

Dancing, Dining, Delirious Days—And romantic nights await the woman who responds to this 6'11", 46-year-old, blue-eyed, very attractive bachelor. Smoking is fine. Photo, phone, please. NYM E539.

Honest, Kind, Attractive—39, 5'10", Israeli background, university professor, seeks bright, beautiful, sensuous, professional, charming lady. Note/photo/photo, please. NYM K230.

Handsome, Sensitive, Intelligent—29-year-old, Jewish male, Ivy-educated, ex-instructor of Mideast languages, now on Wall St. Love art (especially photo), music, NY nightlife. I seek a sensitive, bright, attractive and adventurous, Jewish female, 25-35. Photo/bio. NYM K231.

Very Pretty, Ex-Hippie—Now successful ad exec. Soft and feminine, down-to-earth, 36, Jewish, 5'4", adorably slim, Diane Keaton personality. Would like to share adventure, music and bake bread with your basic, all-around terrific guy, who is open to marriage and has some fire inside. Photo/bio. NYM E540.

I Refuse To Settle—Why should you. Stunning, blue-eyed, redhead, 5'7", elegant, leggy, multifaceted, looking for a discriminating, unattached, successful man of taste and affluence, 50 plus, to share the good life. Bio/photo. NYM L176.

Easygoing Guy, 38—Irish-Catholic. Simple tastes and traditional values. Secure professional, 5'9", fit, runner. Seeks slim, female counterpart, 25-40. Note, photo if possible. NYM K225.

Very Attractive—Warm, bright, professional, Jewish female, 38, would like to meet warm, bright, attractive man, late 30's or 40's who is secure in himself and successful in career. Bio/photo/phone appreciated. NYM L181.

Fun-Loving, Warm Caring—28, weight watcher, seeks sincere, warm, loving, professional man, 28-35, for lasting relationship, possible marriage. Photo/phone/bio. NYM L178.

Handsome Actor/Lawyer—Financially secure, 60, 6', lean, brown hair and eyes, non-smoker, analyzed, affectionate, sensitive, sense of humor, Jewish, likes fun, theater, sports, reading, good nutrition, country drives. Seeks slim, attractive, compatible woman around 50 and 5'6", who likes to laugh. Photo/bio/phone. NYM K234.

Stop! Your Search Ends Here—Attractive, warmly responsive, intelligent, Jewish divorced woman seeks caring, secure, interesting man, 38-50, prepared to share friendship, fun, love, commitment. Note/photo/phone. NYM L182.

NYC Golf Lady—Seeks non-smoking golfer to play consistent weekends, share other interests. Dutch treat. NYM M191.

Old-Fashioned Romantic—Slim and leggy, pretty, professional, 5'6", Jewish female, 25, loves laughing, cuddling, travel, witty conversation, comedy clubs, the arts, dancing, sporting events, mysteries. Seeks tall mate with similar ideals and interests for serious relationship. Bio/photo/phone. NYM J280.

You're A Man—Accomplished, sincere, athletic, attractive, 28-38. I'm a pretty, successful, cultured, spunky lady. Brief bio/photo please. NYM M228.

"My Mother Deserves The Best,"—My son wrote. "In any case, she won't settle for less. Objectively, I find her worth a whistle, intelligent, warm, and a widow. She kids around, is outdoorsy, likes traveling and the good life. A gourmet cook, financially secure, living in a condo with a dramatic view. Romantic with high morals and nutty enough to ask me to write this. I'm over 21, so she must be older. You're 55-65, warm, intelligent, financially comfortable. You speak well, take pride in your appearance and humor doesn't go over your head." NYM M196.

Solzhenitsyn, CS Lewis, Buckley—MMA, Verdi, Bach, soccer, beaches, right-to-life, my kids are some of my favorite things. Female, 47, seeks quality male, 35-60. NYM K124.

Attractively Packaged—Female brunette, small size, fun and easy to be with, would like delightful male over 38, guarantee reply within 30 days. NYM L173.

Californian, Blonde, Athletic—Male, 30, 5'11", seeks female under 5'6", 120, 22-29, dark hair, cute, quiet, likes California or Caribbean beaches, adventures and herself. NYM K125.

Attractive, Mature Woman—Seeks multifaceted single man, 50 plus, for fun and friendship. Photo/phone. NYM L180.

Successful, Never Boring—TV sports producer, handsome, athletic, 34, great sense of humor, seeks interesting, attractive, professional woman. NYM L191.

Billy Joel Look-Alike—Romantic, 32-year-old MD, mensch, with mature character and charm, likes include McEnroe, Mozart and mischief. Seeks appealing, emotionally happy and financially secure female, 21-35, for lasting duet. Looks and humor a plus, bio, photo and phone a must. Just the way you are. NYM J286.

I Love Kids—Pediatrician, 37, who wants his own and seeks the ideal woman to share his life and theirs. Athletic, highly intelligent, multifaceted, brilliant sense of humor. I even finish the Times crossword puzzle. Photo/bio/photo, please. NYM K126.

Professional Woman—Affectionate and giving, sincere, intelligent, artistic, slim, tall (47), enjoys travel, museums, theater. Seeks single gentleman counterpart. NYM K123.

Pretty, Bright Professional—44, seeks educated male. NYM K297.

North Italian Lady—Divorced, middle age, sincere, tall, attractive, seeks kind, tall, honest, intelligent man. PO Box 2489, New York, 10185.

Brilliant, Beautiful—Jewish widow, vibrant, witty, articulate, loving. Seeks brilliant, loving man, 50-60. Photo, please. PO Box 61H, Scarsdale, NY 10583.

Highly Successful—Jewish exec, 38, 5'10", never married. Confident, athletic, trim and cultural. Seeks female equal, Jewish, high achiever, 27-33, with style. Photo. NYM J287.

Rescue A Workaholic—Looking for the right woman so I can concentrate on you. I'm a lawyer, 34, Jewish, who enjoys theater, tennis, the Knicks, hiking. Voracious reader. Seeking a bright, warm, attractive, athletic woman under 35. Photo helpful. NYM K174.

North European Lady—Financially independent. Love life and herself. Wishes to meet man of integrity, over 47. NYM K171.

ANNOUNCEMENTS

Mary Travers In Concert—In Queens, Sat., Mar. 16, 8pm. Call 718-461-3030.

So You're Still Single?—Why do New Yorkers have such a hard time finding the right person? Can anything be done about it? Find out this week on "Single in the City." A special report on News 4 New York. At 6, on Channel 4.

Will The Woman With—The beautiful long hair and smile who was in the Trump Plaza coffee shop Sunday afternoon 2/10, please respond. Thank you. NYM L227.

Morris—Because of a flub, my ad last week read that you are my "Favorite Valentine." It should have said "Forever Valentine." You are my one and only, Kathy.

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Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

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Wall St. Law Firm—Seeks sublets for summer law clerks. Beginning mid-May or early June for 10-week minimum. 212-530-5318 or write to NYM J281.

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E. 26—Small, 1 bedroom co-op, 1st floor. Sliding doors to courtyard. Maintenance \$545. Asking \$140,000. Principals only. Call 212-208-1051, 9-5pm. 212-406-1779.

HOUSE AVAIL/SALE RENT

Berkshires, Williamstown, Mass.—4 bedroom contemporary, 4 1/2 acres, mountain views, in college town. \$330,000. Philip M. Alton, Realtors. 413-458-8366.

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Wish To Exchange—Home in La Jolla, CA with home in Manhattan area for 1 year beginning in July to August. Home fully furnished, 4 bedrooms, 4 baths, Jacuzzi, double garage in planned, residential community with recreation center, pool, gym, tennis, racquetball. 1 mile from beach, 1/2 mile to high school. Interested inquiry, write, S. Selati, PO Box 513, La Jolla, CA 92038.

SUMMER RENTALS

Fire Island Real Estate—Sales/rentals. 516-583-5100, 718-232-4009.

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly/season. 516-269-6177.

NJ, Exit 105—1/2 block to ocean. New 3 rooms, furnished. 718-843-6416.

East Hampton—Through Sagaponack, Amagansett, Springs. Waterfront, village, woods, dunes. By appointment, please. Lona Rubenstein Inc. 516-324-8200.

SUBLETS

Doctors, Lawyers, Indian Chiefs—Seek short/long-term. Free to list. Orta Lerum, Al Bruce, broker. 212-719-3528.

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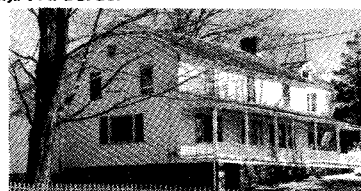
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 525

BY MARY ANN MADDEN

ST. EPHEN'S PENDER—Like St. Bart's. St. Ephen's wants to expand; City Council may approve.

MORTIMER'S NERD—that jerk who hangs around an Upper East Side in spot.

A GNESDE MILLE—thousand-franc note featuring likeness of André Gnésde.

KITTYCAR LISLE—stocking material impervious to toys.

Above, redistribution and redefinition. Competitors are invited to select one famous name for a punctuation change and supply, for the resulting name or phrase, a brief definition.

Results of Competition 522, in which you were asked for actual complaints, laments, suggestions, questions, or solutions for life as we know it.

Report: We'd hoped for something along the lines of "I'm mad as hell and I'm not gonna take it anymore" type complaints. And God alone knows some of these are heartfelt. But mostly we found gripes. The occasional whine. Gratifying to have solutions presented along with problems. Thanks for entering this one. More like a little conversation than usual. Repeats? The more-than-ten-item customer in the ten-or-fewer line. In fact, all slovenly super-marketeering was zapped. Exact-change lane muck-ups. The 2 p.m. see the doctor at 4 p.m. appointment for which we all wish to charge hourly rates. Muzak. Muzak and dentistry. Newspaper ink getting on hands, in hair—how about a pair of plastic throw-away gloves with each copy? Separate squalling-infant flights on airlines. And transit systems—well, as spake the poet, don't ask. Or was it—go know.

First Prize of two-year subscription to "New York" to:

Environment. Instead of salt, which is corrosive and adds dangerous levels of sodium to the already endangered water table, why not use biodegradable pepper on icy roads? Besides being hot in itself, pepper intensifies solar heat to speed up melting. And, being a natural animal repellant, far fewer wild creatures would be enticed to their deaths on highways-turned-salt-licks.

Ellen Burr, Truro, Mass.

Runner-up Prizes of one-year subscription to "New York" to:

Sally Struthers. Could we have the tear ducts removed?

M. Malowany, Toronto, Ontario, Canada

Fun & Games. I've had it with trivia. How about a game called Significance? Let's elevate our thinking.

Ruth Migdal, Brooklyn

Banish the word "boobs." Unless used to mean half-wits.

Mary Jo Winokur, St. Louis, Mo.

And Honorable Mention to:

Separation Of. In the interest of fairness, why doesn't someone make sure that there's a copy of "On the Origin of the Species" in every hotel room?

J. N. Koch, Madison, Wis.

Subways. In winter, lots of heat from registers situated below seats. As a result, warm feet, freezing torsos. Free yoga lessons?

Anna Lambiase, Brooklyn

Owner's Manual. How about fewer errors & typos?

Bill Jaker, Morgantown, W. Va.

Matrimony. Since all the best men are married and all the best women aren't, why not annul all marital bonds and let everyone start over?

Pericles Crystal, Scarsdale, N.Y.

Why can't stamps tear at the little holes?

Raymond E. Benenson, Niskayuna, N.Y.

A cigarette lighter bearing the emblem of any sports team will work half as long, give a flame a third as high, and be twice as expensive as any conventional one.

Peter Filichia, N.Y.C.

Westway. End the decade of controversy by planting a hanging garden along the Hudson River from the Battery to Washington Heights.

Andrew Feeney, Old Greenwich, Conn.

The return envelopes department stores enclose with their monthly statements have an unbelievably annoying advertising flap that must be detached in order to seal the envelope.

Jay M. Tischenkel, N. Miami, Fla.

Magazines. Why not a subscription coupon on a given page—or a limit to the pullout cards that fall in your coffee before being searched out and destroyed?

similarly: C. M. Garrity, N.Y.C.;

John B. Rockwell, N.Y.C.;

J. D. Troiano, Bronx

Department Stores. Save "deadbeat" letters for real offenders. Unfair to send "your account is overdue" letters to longtime customers of good standing who have been on vacation. Once.

Elizabeth M. Falk, N.Y.C.

Credit Cards. Why can't giant companies give signature space more than 3/32 of an inch?

Jan Leighton, N.Y.C.

Packaging. Wrapping on Saltines-with-soup refuses to open, but blood from plastic-wrapped meat and poultry leaks nicely.

William L. Bennett, Muskegon, Mich.

Pets. When traveling with your parrot it is important that you keep his wings furled to prevent injury. Perfect for this are the wide rubber bands that hold together your half-pound tins of caviar.

Anthony J. Hope, Washington, D.C.

Forbid (except on weather channels for fanatics) forecasts printed or spoken exceeding ten words. No more words like wind-chill factor, degree days, and occluded front.

similarly: Enis Monte, Santa Cruz, Calif.;

Jonathan Porter, Windsor, Conn.;

Michael Radloff, Brooklyn

Scrap headlines such as "The Gentle Burglar" or "Mugger Was So Polite."

Michelle Madoff, Roanoke, Va.

Frozen Food. Why are all the "remove before cooking" seasoning packets frozen deep inside vegetables?

Jean Frary Walshe, Roxbury, Conn.

Television. Why can't actors learn their lines for the first take so that Ed McMahon and Dick Clark (and Don Rickles and Steve Lawrence) can get on with their lives?

P. Smolian, Brooklyn

When flying those budget airlines that collect fares in flight—how are credit-card companies that promise free flight insurance gonna know we bought it if plane crashes with receipts aboard?

Ron Alexander, N.Y.C.

Call Waiting. Why not buy a machine of your own that clicks and disconnects you?

Gregory Greenberg, N.Y.C.

Can someone invent a cardboard milk or juice container with a spout that doesn't require a surgeon?

Cynthia Focarino, Lodi, N.J.

New York Lottery. Winners' plans are too prosaic. They should be required to invest in the state. Buy a winery! Be a Broadway angel! Grow truffles in the Catskills! Run for lieutenant governor.

Alice M. Yohalem, N.Y.C.

Sanitation. Why is kitty litter at a premium and city litter not?

Oscar Weigle, Whitestone, N.Y.

Gridlock. Why not rebuild the "els" on Third, Sixth, and Ninth Avenues for vehicular traffic?

Bruce Karp, N.Y.C.

Sports: Literacy In. Why aren't they the Toronto Maple Leaves?

Molly Katz, Dobbs Ferry, N.Y.

Public Transit. Subway straps should be mounted with heavy springs for pulling so commuters can exercise upper arms.

David English, W. Somerville, Mass.

Taxes. Where's Robin Hood when you need him?

Raina Zilius, Pacham, Vt.

Housewares. How about automatically self-lowering toilet seats?

Jan Leary, Chicago, Ill.

Airlines. Those who think that People Express invented the cattle call have never flown the Eastern shuttle.

Richard Borgeson, Brewster, N.Y.

Hockey. Give the Rangers a two-goal head-start.

Joel F. Crystal, Scarsdale, N.Y.

Automobiles. 1. Horns that make different sounds, ranging from (a) please excuse me, to (b) move, jerk. 2. Create a heated steering wheel for cold-weather driving.

1. Stan Karp, Westfield, N.J.

2. Frances Jacobson, Harrington Pk., N.J.

Why does "New York" Magazine think that New York consists only of Manhattan?

Judy Mostowitz, Brooklyn

Do those buttons to change the lights work or am I on "Candid Camera"?

Bob Goldbetter, Brooklyn

Fast Food. No, I don't want an apple pie to go with my Big Mac and fries.

M. W. Fenske, Chicago, Ill.

Sports. If you must have organ music during hockey games, limit the organist to six notes per period.

Richard P. Monley, Birmingham, Mich.

Stephen King. Why not co-author a book with Andrew Greeley? Proposed title: "Pet Seminary."

Brad Justus, N.Y.C.

Radio. The cutesy beer commercials where boy meets girl on slopes, supermarket, etc. Flat.

Tom Robinson, N.Y.C.

Health Spas. Why don't they use real people in their advertisements for workouts, aerobics, etc. instead of Jaclyn Smith, for example, who doesn't appear ever to have had a problem?

Edith Binder, Brooklyn

Magazines. 1. I think that I shall never see/A poem that rhymes in "The New Yorker." 2. Never leave a magazine with a perfume insert in your car overnight.

1. Henry Karig, Glen Rock, N.J.

2. Steven Dorfman, Los Angeles, Calif.

Banks. 1. The People's Express Bank—where executives leave their desks to help customers waiting in line. 2. Friday. Lunch hour. Six teller's windows, two working. In the line ahead of me: a man who will deposit nickels, and a woman seeking to exchange Indonesian currency for traveler's checks. I have been banking here for twelve years and they will ask for ID.

1. L. Soth, Northfield, Minn.

2. A. Shulman, Chevy Chase, Md.

Celebrities. Why does Joan Rivers always say "Can we talk?" when she's the one who does all the talking?

Jed Martinez, Elmont, N.Y.

Opera. At Wagner performances, ask at intermission for a show of hands by the audience whether or not to continue.

Marilyn Crystal, Scarsdale, N.Y.

Reject word processors programmed to outlaw "sexist" words like "mankind" and "Manhattan."

Barbara Paul, Charlotte, N.C.

Sick and tired of Rampant Conservative Bias? If you and I and One Million Affluent Liberals buy enough United States savings bonds, we can own a controlling interest in the United States government! And be Jesse Helms's boss!

Robert F. Dean, Raleigh, N.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 525, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 1. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 25 issue. Out-of-town postmarks are given three days' grace.



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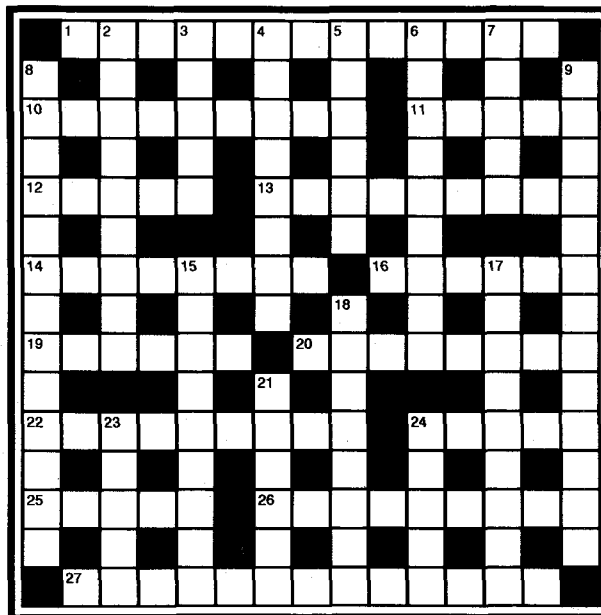
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'SUNDAY TIMES' OF LONDON CROSSWORD

- Across**
- 1 Lends money to help amorous approaches. (5, 8)
 - 10 Cuts a fancy figure in the garden. (9)
 - 11 The more prudent go inside here when lava flow is erupting. (5)
 - 12 Can't sleep because of an all-night party. (5)
 - 13 Citadel yields a harvest on ploughed up soil. (9)
 - 14 Small metal covers to protect sewers. (8)
 - 16 Suitable weather in which to gain points at rugby. (6)
 - 19 Can the commander knock back the drink! (6)
 - 20 Having more than one, see me pull it around inside. (8)
 - 22 Broke down when praised. (7, 2)
 - 24 Amusement American got from toadstools. (5)
 - 25 Gives small boy a second to name an American monument. (5)
 - 26 I wondered about what to give a person retiring this winter. (9)
 - 27 Very true and an extraordinary action tale. (9, 4)



- Down**
- 2 Making a request that is attractive. (9)
 - 3 Dodge bill put in the day before. (5)
 - 4 Finding it among semi-precious stones causes quite a stir. (8)
 - 5 At cross purposes? (6)
 - 6 A fresh fast run is the object of the paper-chase. (9)
 - 7 Lease broken but a supporter gained. (5)
 - 8 A canoe can tilt perilously crossing it. (8, 5)
 - 9 Best in prayers? (13)
 - 15 Collapsed star found in Calcutta cell. (5, 4)
 - 17 Oddly placed bathroom fitting lets you know someone's waiting outside. (3, 2, 4)
 - 18 Tooth with gold base found in spittoon. (8)
 - 21 Coming to notice a passage. (6)
 - 23 Determine a place for the sick. (5)
 - 24 First attempt to get fighting is about nothing. (5)

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'BOROUGH: BROOKLYN': 'CUE' CROSSWORD / By Maura Jacobson

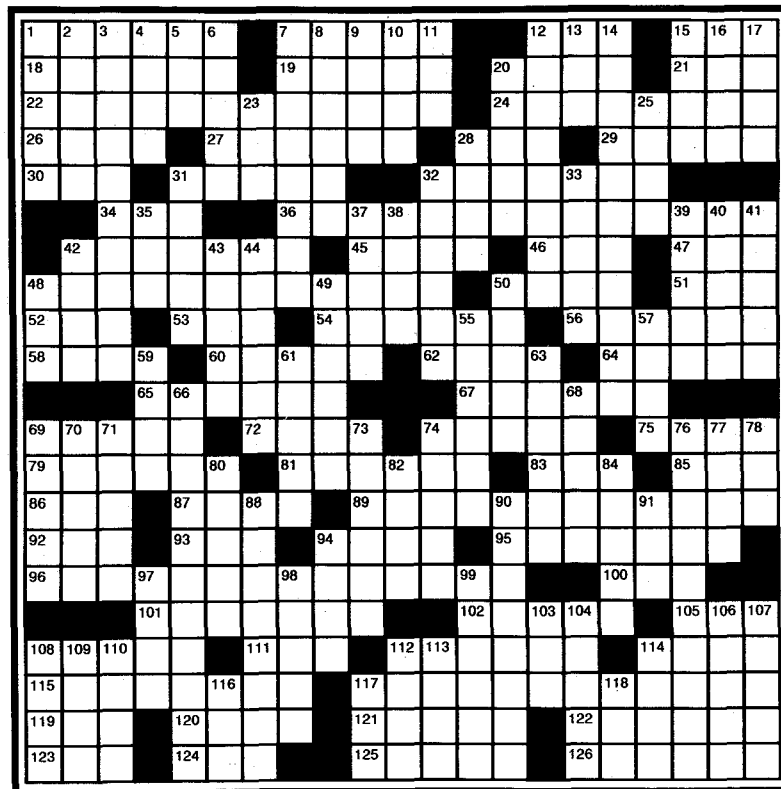
- Across**
- 1 Go aboard
 - 7 Apple quaff
 - 12 Moccasin
 - 15 Escort's offering
 - 18 Ballerina Haydee
 - 19 — a customer
 - 20 Mother of Apollo
 - 21 Brooklyn coll.
 - 22 Brooklyn boulevard
 - 24 Schoolboys' headwear
 - 26 OTB tipster
 - 27 He goes by the book
 - 28 West, of Brooklyn
 - 29 Mitigates
 - 30 Bus. letter insert
 - 31 Indefinite
 - 32 Phaetons
 - 34 "Down under" parrot
 - 36 Brooklyn school of design
 - 42 "Hail, fellow, —"
 - 45 Wild hog
 - 46 Cries of surprise
 - 47 Obsolete ostrich
 - 48 Brooklyn bridge
 - 50 Blue dye
 - 51 Sizable
 - 52 Impersonate
 - 53 A DiMaggio
 - 54 Weasels' relatives
 - 56 Famed World War I nurse
 - 58 Heredity factor
 - 60 Takes ten
 - 62 "And — bed"
 - 64 Like a Viking
 - 65 Muscle spasm
 - 67 El —
 - 69 Ristorante fare
 - 72 Pigeon or open
 - 74 Kin of the canary
 - 75 Rom. Cath. dignitary
 - 79 Medieval guitarists
 - 81 Idaho's neighbor
 - 83 Loser to DDE
 - 85 Part of a bray
 - 86 Indonesian Islands
 - 87 Unpaid bill
 - 89 Brooklyn's main shopping avenue
 - 92 Postal code
 - 93 She played Maude
 - 94 Berne's river
 - 95 Having feline vision
 - 96 Brooklyn concert site

- 100 Once across the pool
- 101 Alter the hairdo
- 102 Camel of the Andes
- 105 Depot, for short
- 108 Bric—
- 111 King, in Castile
- 112 Contract section
- 114 East of Indiana
- 115 Not as dim
- 117 Brooklyn airfield
- 119 — Hook,
- Brooklyn district
- 120 Morns' opposites
- 121 "The Velvet Fog"
- 122 Mexican meat pie
- 123 Carplike fish
- 124 Ethiopian noble

- 125 Concorde's asset
 - 126 Ranked in a tournament
- Down**
- 1 Wax dramatic
 - 2 Georgia city
 - 3 Brooklyn's original spelling
 - 4 "Room to swing"
 - 5 — -Tin-Tin

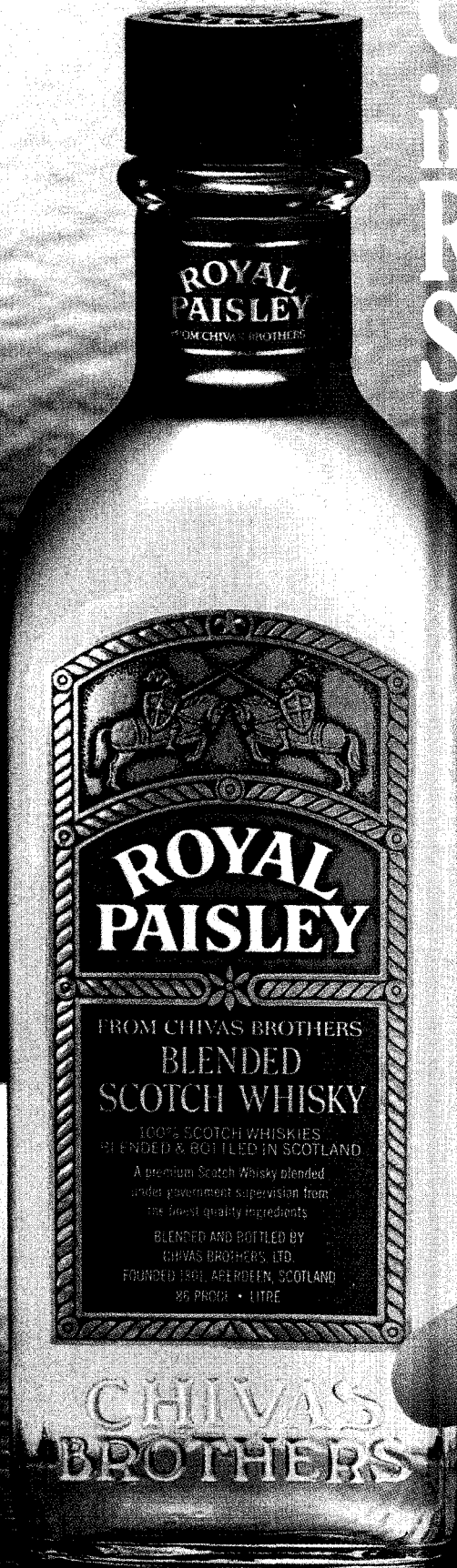
- 6 Honor-society letter
- 7 Subverts
- 8 More blotty
- 9 Moistens gently
- 10 State: Fr.
- 11 "Campy" of the Brooklyn Dodgers
- 12 Pianist Oscar
- 13 From — Z
- 14 Brooklyn's sand bar in the Atlantic
- 15 Woe is me!
- 16 No longer green
- 17 Disarrange
- 20 Memorize
- 23 Summer mo.
- 25 Assign roles
- 28 Woods near Frisco

- 31 Substantiated
- 32 Theater platforms
- 33 Guiding standard
- 35 Corner shape
- 37 Adjoins
- 38 Legal wrong
- 39 Earth pigment
- 40 Does drudgery
- 41 Daily —, former Brooklyn newspaper
- 42 Use a dish towel
- 43 New Zealand native
- 44 Kelly the clown
- 48 Flick, as a tail
- 49 Take pains
- 50 Defunct New York hotel
- 55 Gerbil, for one
- 57 Va-va—
- 59 Feminine suffix
- 61 Skedaddle
- 63 Name for Elizabeth I
- 66 Brooklyn preacher Henry
- 68 "— of robins..."
- 69 Grand Army —, Brooklyn
- 70 Containing gold
- 71 Buddhist shrine
- 73 Calumniate
- 74 Boot bottoms
- 76 Brooklyn bay
- 77 Giddyapped
- 78 Pensioner's abbr.
- 80 Appears
- 82 Cult leader
- 84 Stone marker
- 88 Laurels
- 90 Closed off
- 91 Scandinavian rug
- 94 What there is in the ointment
- 97 Hot-rodder's race
- 98 Court hearings
- 99 "Now — down to sleep"
- 103 Fireproofing substance: abbr.
- 104 Encounters
- 106 Championship
- 107 Famous
- 108 Hillside dugout
- 109 Fostered
- 110 Carnival feature
- 112 Hoof sound
- 113 Folk history
- 114 "This one's —!"
- 116 Dam agcy.
- 117 Stockades: abbr.
- 118 Glasgow negative



Solutions to last week's puzzles appear on page 100.

Chivas Brothers introduces Royal Paisley Scotch.



Scotch drinkers have come to know that when you see the words "Chivas Brothers" on the outside of a bottle, you're sure to find exceptional Scotch on the inside.

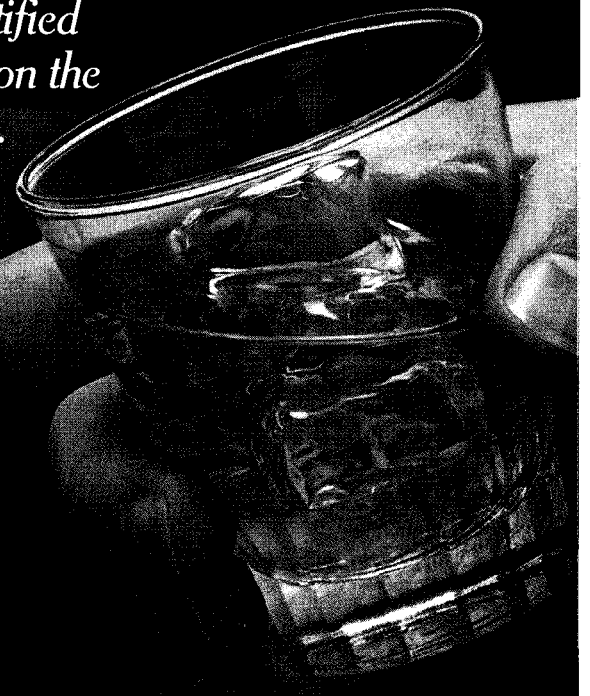
And Royal Paisley is no exception.

Made from Scotland's most prized whiskies, Royal Paisley is remarkably rich and incomparably mellow. Yet it's priced at about \$11 a bottle.*

Best of all, Royal Paisley offers you something only a few of the world's finest Scotches possess.

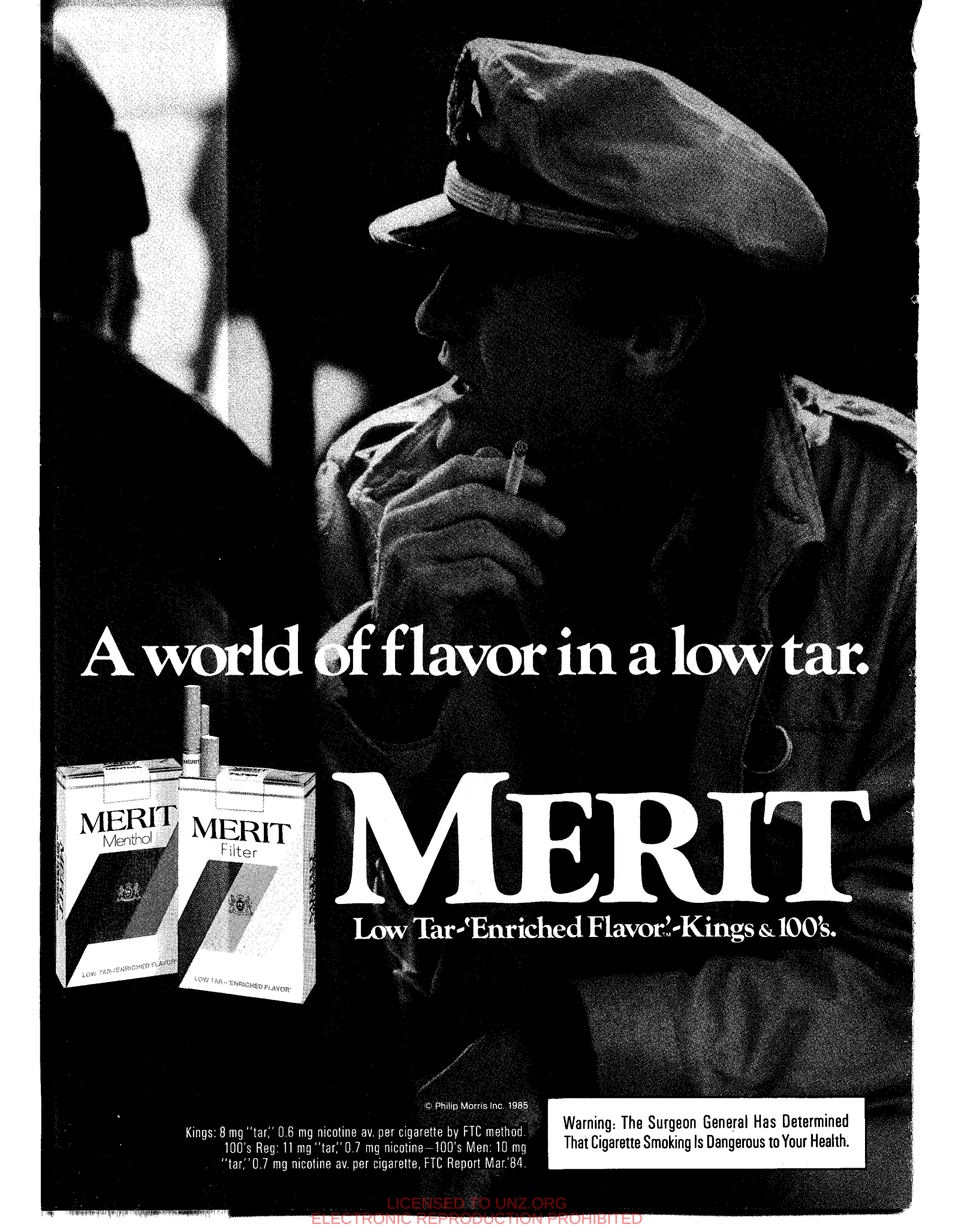
The name Chivas Brothers.

*The taste
is certified
right on the
bottle.*



*750 ML size. Price varies slightly by locale.

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Kings: 8 mg "tar," 0.6 mg nicotine av. per cigarette by FTC method.
100's Reg: 11 mg "tar," 0.7 mg nicotine—100's Men: 10 mg
"tar," 0.7 mg nicotine av. per cigarette, FTC Report Mar '84.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.